IN THIS ISSUE: **BACH, BEETHOVEN, BRAHMS and BOVINES .... By David Ewen**

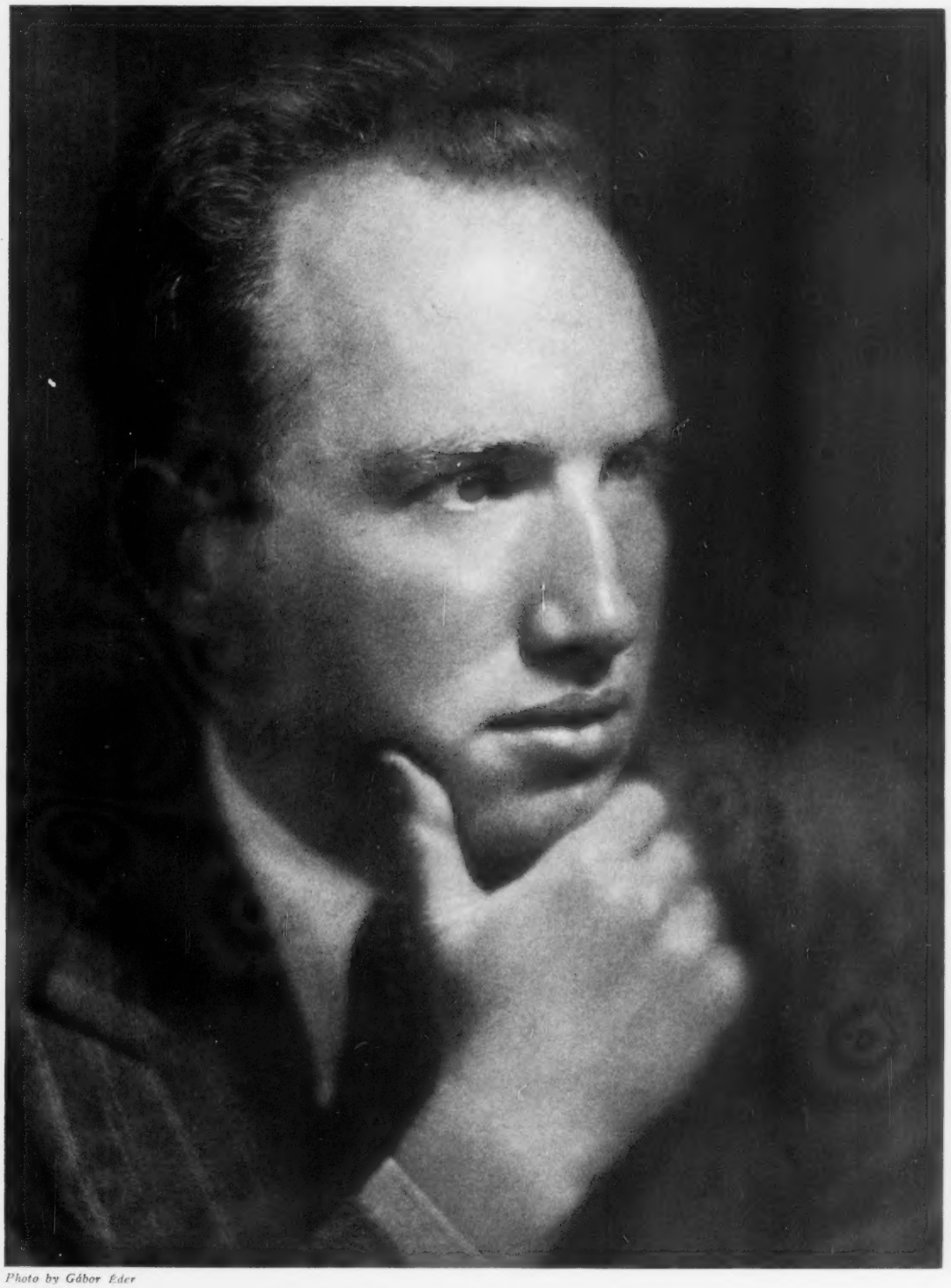
MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, MAY 12, 1934

Price 15 Cents



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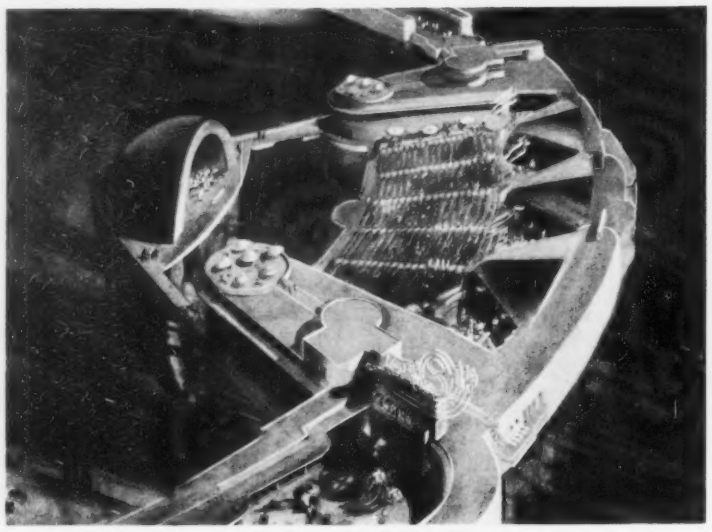
Conducts the Tenth Annual Westchester Music Festival at County Center, White Plains, N. Y., May 17, 18 and 19

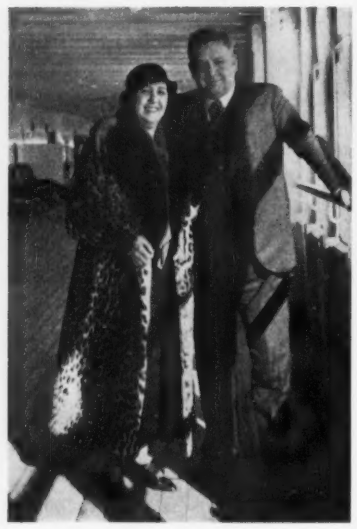


THE SWIFT BRIDGE OF SERVICE,

which replaces the former Twenty-third Street Bridge connecting the mainland and Northerly Island of A Century of Progress at Chicago. At the band shell musical programs will be offered, including those by the Chicago Symphony Orchestra. Seats will accommodate 1,700. The bridge is the exhibit of Swift & Company. (Kaufmann & Fabry photo.)

G. F. SWIFT and
DR. FREDERICK A. STOCK,

president of Swift & Company and conductor of the Chicago Symphony Orchestra, respectively, arrange for the appearance of the orchestra for a ten-week period, beginning July 1, in the band shell of the company's exhibit, The Swift Bridge of Service, at A Century of Progress Exposition in Chicago.



FRIDA LEIDER and
LAURITZ MELCHIOR

en route for Europe after their season at the Metropolitan Opera. The first engagement abroad for both is a series of appearances at Covent Garden, London.

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on Lake Champlain, Vt. Dolores Hayward, director of this camp, announces two free and two partial scholarships in piano and violin. Application may be made to the Educational Department, New York Madrigal Society, Steinway Hall, New York.

ST. LOUIS (MO.) INAUGURATES OPERA SEASON

in the new Municipal Auditorium. The opening night brought a production of Aida. The Triumphal Scene is shown here, and in the foreground are Elisabeth Rethberg, Giovanni Martinelli, Louis D'Angelo, Guido Guidi and Eleanor LaMance. Guy Golterman was the general director of the season. (Photo by Taylor.)

ALFRED LYON,

Parisian concert manager, in his Paris office. M. Lyon organized his bureau in 1928, and among his artists are Aline van Barentzen, Janine-Weill, Jacqueline Schweitzer, Miguel Candela, Ruggiero Gerlin, Fernand Laniard, Antonio Sala, Helba Huara and Mercedes Dalmu.

OSSIP GABRILOWITSCH and RUTH MATHER

appeared with the People's Chorus of New York at their Spring Festival of Song and Dance in the grand ballroom of the Waldorf-Astoria on May 10. Mr. Gabrilowitsch played piano solos. Miss Mather was heard as soloist with the chorus. This was the soprano's concert début in New York. She is an Atwater Kent prize winner. (Photo of Miss Mather by E. F. Foley.)

(See Inside Back Cover for Additional News Pictures)

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VOL. CVIII—No. 19
WHOLE NO. 2822

Published weekly by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 15 cents. Yearly Subscriptions $5.00—Europe $6.25—Canada $8.50.

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MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
May 12, 1934

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Fourth Festival of American Music Presented in Rochester

Anthony Comstock, Novel Ballet by Martha Alter, Dramatizes Events in Life of Reformer—Howard Hanson, Karl Van Hoesen and Samuel Belov Conduct New Orchestral Works by Saminsky, Rogers, Rudin, Phillips, Wessel and Janssen—Program of Native Piano Music an Innovation

By THOMAS GORTON

ROCHESTER, N. Y.—The Eastman School of Music presented its fourth annual festival of American music during a period of five days commencing April 30. Dr. Howard Hanson, who is something of a pioneer in espousing the cause of the American composer, has, in these annual festivals and in his American Composers series, chosen a practical way of securing a hearing for new and lesser-known works by native composers. Three programs of orchestral music, a recital of piano music, and an evening devoted to the presentation of two ballets offered many novelties and much that was worthwhile.

Especial interest centered in the première of Martha Alter's ballet Anthony Comstock, or a Puritan's Progress, given on the closing night as a companion-piece to William Grant Still's ballet of African voodooism, Sahdji. The book of Miss Alter's ballet was written by Gerald McGarrahan and is based on the life and deeds of the reformer, who gained attention in the latter half of the nineteenth century by his activities as special agent of the New York Society for the Suppression of Vice. The opening scene represents a panorama of the seventies and shows Comstock arresting an art-dealer and book-buyer. A Comstockian dance and hymn provide thematic material. Tunes in the style of early American dances are freely used. The second scene is a satyr's dance.

CONFLICT OF IDEALS REPRESENTED

In the third scene the stern censor has become an old man, ridiculed by a public that has outgrown his ideas. The scene takes place in an art studio. The reformer attempts to have the art students and their model arrested, but police dance in merrily and refuse. The scene closes as the students continue their dancing and deride the interloper. The next scene discloses Comstock's vision, the ultimate triumph of his ideas, symbolized by the Forbidding Angel. The final scene suggests the age-long conflict between Comstockery and tolerance. The ballet ends with the conflict still going on.

Miss Alter's music is typically American and thus fits her theme. The rhythmic vitality of the score permitted Thelma Biracree to devise choreography of an energetic and humorous nature. The logical development of melodic material and the American themes used add strength and coherence to the whole. The idiom is largely jazz. Nathan Emanuel's fine pantomimic art made the rôle of Anthony Comstock understandable and poignant. Other principals were Evelyn Sabin, Milton Polisner, Robert Giddings, Harold Kolb, Thelma Biracree, Donald Sandifur and Martin Vogt. Clarence Hall designed attractive settings for the production.

WORKS FOR SMALL ORCHESTRA HEARD

The festival opened with a program of works for small orchestra played by the Eastman School Little Symphony Orchestra under Karl Van Hoesen. Two first performances were listed: Lazare Saminsky's Two Images and Bernard Rogers' arrangement of the Lament of Dido from Purcell's Dido and Aeneas. The Saminsky opus, inspired by poems of Michael Angelo and Robert Browning, failed to re-create the high poesy of its models. Incoherency of musical thought overbalanced its occasionally interesting scoring. Rogers' setting of Purcell's grand old piece was successful, achieving excellent results in sonority and breadth by means of modern orchestral devices, yet never losing the Purcell spirit. Albert Stoessel's Suite Antique exhibited interesting musical ideas. Bernard Wagenaar's Sinfonietta, first heard here at an American Composers' concert several years ago, retains its original verve and irony. Three pieces by Herbert Inch, Barcarolle, Nocturne, and Finale, revealed deft scoring and were well put together, but verged too often on the saccharine. Bernard Rogers' Soliloquy for flute and orchestra was well-treated at the hands of Burnett Atkinson, flutist. William Grant Still's amusing suite, From the Black Belt, closed the program. The orchestra under Van Hoesen's sensitive leadership played splendidly.

The second evening of the festival was also devoted to orchestral music, performed this time by the Eastman School Symphony

(*Continued on page 22*)

Bruno Walter Leads Brilliant Eugen Onegin at Vienna Opera

Superior Production Sells Out Four Times—Lotte Lehmann as Tatiana, Ehrhardt as Producer—A New Piano Prodigy Aged Eleven—Morini Scores—Furtwängler Conducts Beethoven's Ninth

By ANATOL RAPOPORT

VIENNA.—Eugen Onegin, Tschaikowsky's best known opera, made its first appearance here since the days of Gustav Mahler. Bruno Walter, responsible for this resurrection, enjoys in Vienna the reputation of Mahler's lawful heir and apostle. Even the Nazi papers when they were still flourishing in Austria a year ago had recognized the close relationship between the two by shedding their wrath on both of them as members of one and the same "accursed" race, brandmarked by "Oriental degeneration." We will draw the parallel between the two in their common aversion to the stereotyped, the banal, and their deep understanding for works of unique character like Eugen Onegin.

This baritone hero had to die with Mahler. Life would have been miserable for him in a German opera house in a city where the critics vainly try to cover their lack of understanding for him by intricate circumlocutions. Some attribute Faustian traits to him; some compare him with Werther, "who shoots his best friend instead of himself," others call him a Don Juan retired on pension (!), I suppose by association of ideas with Mozart's great baritone rôle. Many talk about the influence of Byron on Pushkin and of the French opera on Tschaikowsky (allowing for the Italian opera symptoms in Lensky) etc., *ad infinitum*.

A MISUNDERSTOOD OPUS

At any rate Bruno Walter (as Mahler in his time) had not many understanding collaborators in this particular task of resurrecting the Russian operatic masterpiece, neither on the stage, nor in the press, nor in the audience. Not many understood this work in which there are no operatic fireworks, no hocus pocus, and no trumpetings; just most intimate movements of the human soul, finding a perfect medium in music of marvelous melodic warmth.

One may name Dr. Otto Ehrhardt, the *régisseur*, as one of the few real collaborators. He at least understood how to give the quiet tragedy of this opera a living, plastic form. None the less noteworthy is Dr. Ehrhardt's *mise-en-scène*. Especially the first scene with its wonderful perspective of far-away corn fields under the blazing summer sunlight strikes the right note. Effective is the modesty of Tatiana's bedchamber, with the moonlight pouring through the balcony door; depressing is the winter dawn of the duel scene, and brilliant the splendor of the two ballroom scenes.

LOTTE LEHMANN'S TATIANA

Another worthy collaborator of Bruno Walter was, of course, Lotte Lehmann as Tatiana. Dramatically her interpretation could not have been more profound. The warmth was there and all the usual glow.

With the three personalities, Walter, Ehrhardt and Lehmann, cooperating for a genuine, conscientious, as well as understanding presentation, the production may well be considered a success. But outside of the three, it was an every-man-for-himself job. High praise is due the lyric flowing tenor of the young American Charles Kullman. One could listen to his very clear German enunciation and masterful vocal virtuosity with eyes closed from his first arrival to his tragic death in the duel, but I am sorry to have to stress "with the eyes closed." Dramatically he by no means lacks power but the true nature of the Russian poet, Lensky, still remains closed to him.

AN UNGRATEFUL RÔLE

The most ungrateful rôle in the opera,

(*Continued on page 24*)

Monte Carlo Hears Old Novelty And Richard Strauss' Arabella

Saussine's Merchant of Venice Modern, Despite Age—Arabella Expurgated for "Monte's" Sensibilities—Raoul Gunsbourg Mollifies Strauss—Dalla Rizza, Supervia Score in Interesting Restorations—Noréna Impresses as Mimi

By RAYMOND HALL

MONTE CARLO.—With France groaning under the financial slump, with hotels half empty or worse, and even roulette chips tinkling a sadder tune than in the flush days, Monte Carlo's tiny opera house has again lived up to its tradition by staging its customary annual world première. This is the big event of the French Riviera season as regards the lyric stage; on the entire Azure Coast only San Remo competes with it.

Henri de Saussine's four-act lyric comedy, Le Marchand de Venise, was written some three decades ago, but though published by Choudens in 1907, had never been performed. In unearthing and mounting it, M. Gunsbourg has rescued another worthy score from obscurity. In so doing he added one more chapter to his brilliant record as an original producer of interesting novelties, aside from other aspects of his artistic personality. "Raoul Sammy," as he is affectionately called by friends and colleagues who gather about his hospitable board at the Hôtel de Paris, is one of the oldest theatrical producers still in active service today: fifty years in the theatre, thirty-five at Monte Carlo. He is as indefatigable as ever and teeming with projects for the future.

M. de Saussine has himself drawn his book from the original comedy, The Merchant of Venice. It is a good libretto, faithful to the spirit of the Shakespeare classic; its scenes are laid out with the sure sense of a man of the theatre. In fact, in considering the scenic efficacy and a certain latent musical quality inherent in the comedy, no less than in its poetic background, one wonders why more composers have not essayed it.

In his lyric investiture the composer has used his material to equally good advantage. M. de Saussine here reveals a decided talent for opera and sound musicianship as well. It is a solidly constructed score, not personal to be sure, but rich in emotional quality, often of affecting power. While the composer has not escaped the Debussy influence paramount in his period, he has here penned an abundance of plastic melodic design, well-developed in vocal parts and orchestra.

MODERN, THOUGH THIRTY YEARS OLD

For all its thirty years, this music retains a modern flavor. It follows the action closely in free melodic declamation and polyphonic discourse. The writing is that of an elegant harmonizer and orchestrator, according to the resources of his day. The episodes are opportunely varied. Both the situations and the personages are well characterized, par-

(*Continued on page 20*)

Recitals and Pageant Applauded in Detroit

Giovanni Martinelli Packs Auditorium for Concert—Isaac Van Grove Directs The Romance of a People

By RUTH BROTMAN

DETROIT, MICH.—Detroit chapter of Pro Musica, a non-profit organization whose programs usually consist of modern music, brought to a close its 1933-34 season with a concert at Hotel Statler on April 7 before a goodly sized audience of members. Edward Bredshall and Mischa Kottler, local artists, in a two-piano number, John Goss, English baritone, and Margaret Mannebach, accompanist, made up an interesting program.

Masonic Auditorium concluded its 1933-34 concert season with a recital by Giovanni Martinelli, tenor of the Metropolitan Opera. The audience packed the house to its doors, making his appearance a gala night. Martinelli has not lost any of his flavor, rather has his voice become more mellow and soothing. He is full of the *joie de vivre* and his legato phrasing might be a lesson for many. His program consisted of Meyerbeer's L' Absence, Debussy's Nuit d'Etoiles, Dvorak's Zingaresque, Leoncavallo's Mattinata, Tosti's Ideale (which was sung exceptionally well), Gastaldon's Forbidden Music, Spross' The Day Is Done, Tosti's My Dreams, Logan's Lift Thine Eyes and Verdi's Celeste Aida. There were numerous encores, including an aria from Tosca and Toselli's serenade. Not until O Sole Mio was sung did the crowd depart satisfied. Martinelli's exact accompanist was Emilio Roxas, who also contributed three piano solos; Chopin's Fantaisie Impromptu and waltz No. 1 and Sibelius' Romance, op. 24, which were well received.

The Romance of a People, a musical and dramatic spectacle depicting Jewish life since creation, which had its première at The World's Fair in Chicago in July, 1933, and has thus far given fifty-two performances and been witnessed by close on to a million people, was presented here. Detroit's contribution was a 38,000 attendance in seven performances. Under the wizardly and inimitable direction of Isaac Van Grove, the pageant exemplified in color, music and drama, the joys and sufferings of a wandering race that could not help but thrill the most stolid personality. In this city the pageant was sponsored by the Jewish Welfare Federation and the Detroit local newspapers. Meyer W. Weisgall was the general director, assisted by Joseph Brainin.

William H. Woodin Dies

Former Secretary of Treasury Known as a Composer as Well as Leader in Finance

William H. Woodin, former Secretary of the Treasury, prominent in music and the arts as well as in finance and politics, died on May 3 in New York. He was sixty-five years old.

Mr. Woodin was born in Berwick, Pa., May 27, 1868, a son of Clement Ricketts Woodin and Mary Dickermann Woodin. In his youth, he wanted to become a doctor, but circumstances forced him to abandon this ambition. He was graduated from the Columbia University School of Engineering in 1890. Following early association in business with his father, he won prominence in the financial world and was president or director of many corporations, including the American Car and Foundry Company. A life-long Republican, Mr. Woodin was a close friend of Franklin D. Roosevelt, and when the latter was elected President, he gave up all his business affiliations to accept the post as head of the Treasury. He served with distinction throughout the dark days of the banking crisis of 1933, and only resigned at the repeated insistence of his physicians.

Although primarily known as business man and statesman, he also had achieved prominence as a composer. He wrote music under the name of Will Woodin and his works were played by orchestras in America and Europe. They included Norwegian Rhapsody, Chinese Magic, The Unknown Soldier, Tartar Dance and the Franklin Delano Roosevelt March, which was played on the day of the President's Inauguration. He wrote musical scores for Raggedy Ann's Sunny Songs and several orchestral suites. In 1933 Syracuse (N. Y.) University conferred on him the honorary degree of Doctor of Music. In March of this year he was elected president of the Lotos Club.

Surviving him are his widow, the former Annie Jessup, a son and three daughters.

BACH, BEETHOVEN, BRAHMS AND BOVINES

By DAVID EWEN

I RECENTLY stumbled across a news item syndicated throughout this country which aroused my interest immeasurably because it seemed to suggest a complete revolution of the musical art. Perhaps you chanced to see this same information without giving it very careful consideration.... But first permit me to reproduce the item for the benefit of those who missed it. It reads as follows:

"MUSIC FOR DAIRY PAYS DIVIDENDS

"GRANTS PASS, ORE. (INS)—Soulful music is a distinct aid in the production of milk, according to Clifford Robinson, dairyman.

"Robinson has experimented with his herd of seventeen cows and reports a gain of twenty-two pounds of milk a day while the stable radio sounds out music of a soft, or sentimental, strain. The milk, too, is richer, he says.

"Snappy dance tunes make the animals restless during the milking period.

"Robinson announced his results after a two-week test."

On the surface this may well appear to be a trivial morsel from a journal frantically searching for "news." But really it is much more, when you consider all the implications that lie latent in this story. The dairy industry has discovered that music is essential to aid its production. The quantity and quality of the milk are improved enormously. Can it therefore be long now before the industry begins to utilize music on an extensive scale? And if so, will not music be seriously affected by this strange marriage of art and cows?

A PROPHETIC GLANCE AHEAD

Let us look forward two or three decades—the day when music will become as inevitably a part of the dairy industry (if what the news-item reports is correct) as pasteurization—and see what effect it will have upon music in all its phases.

We shall have—I can already see it clearly—altogether new standards for musical performers. They will no longer be judged by technical proficiency, maturity of interpretation, musical background—but, rather, by the amount of milk, and quality, which their playing can encourage.

"Mr. Himbalist," we will probably hear it said, in that not too-far distant future, "is the highest paid violinist in the world. Why, he gets five thousand dollars a performance. And no wonder! Any fiddler who can get twenty extra pounds of milk per cow, deserves his fee." Or else, in surveying the possibilities of the prodigy of that day we will undoubtedly say: "Young Lenuhin shows enormous promise. At the tender age of six he can already produce fifty pounds of milk from a cow. He should easily pass the hundred mark when he attains maturity."

There will, of course, be records for each virtuoso to shoot at. It will be known, for example, that the world's greatest violinist can inspire a cow to produce 500 pounds of milk; that the world's greatest pianist can urge 450 pounds of milk from a cow; and that the world's greatest symphony orchestra can compel the cow to produce as many as 600. In this way, to evaluate the ability of every artist is quite simple; and it will no longer be a matter of controversy as to who is the greatest violinist or the greatest pianist of all time. One has merely to search the records of any outstanding dairy.

In the same fashion, we will no doubt ascertain definitely which instrument is the greatest of the symphonic orchestra, by the simple expedient of ascertaining which is most efficacious for the production of milk; in this way, we may learn that the piccolo is a greater instrument than the violin, and that the tympani has no value whatsoever. And if ever the academic question should arise as to whether the Paderewski of tomorrow is greater as an artist than the Kreisler, why, the dairy averages will readily give the answer. For if Paderewski can produce more milk than Kreisler with an instrument that is known to produce less milk, why then, who can doubt that he is the greater artist? Music, therefore, will be placed once and for all upon a strictly scientific basis.

RECKONING MUSIC BY MILK OUTPUT

The standards of the music of the past will likewise undergo a radical change. It is not impossible that those composers whom today we consider masters—Bach, Beethoven, Wagner, Brahms, etc.—will become completely obsolescent tomorrow because the cow does not appreciate their art, and will become as useless in the age of new music as a kerosene lamp in our age of electricity. It is altogether probable, too, that the musical gods of tomorrow will arise from the ranks of those who today enjoy only our derision and scorn. At any rate, every musical composition will have a very definite rating, which will catalogue its value without a question of doubt. The musical textbook of tomorrow probably will evaluate musical compositions in this fashion:

Bach Chaconne .....18 lbs. of milk
Wagner's Tristan .....21 lbs. of milk
Beethoven's Eroica .....23 lbs. of milk
Smetana's Bartered Bride.....25 lbs. of milk
Hippersnapper's Tulip's Lullaby..49 lbs. of milk

The savants will probably prove emphatically that, of all the compositions enumerated above, Hippersnapper's Tulip's Lullaby will be the greatest composition. The world's greatest virtuosi will, of course, be able—at inspired moments—to make these compositions yield a slightly higher quota of milk, but the figures given represent the general average for the ordinary musician. And for the general run of cows. For, I imagine, there will be some serious, old-fashioned cows who prefer the Bach Chaconne to Hippersnapper's Lullaby.

CRITICISM IN THE LACTEAL AGE

Quite naturally the new music of that period will be judged entirely by its ability to produce excellent milk, and the musical genius of tomorrow will be that composer whose works consistently yield a higher quota and a better quality of milk with his compositions. There will be best-sellers among new musical works: The Arnold Bix sonata, which yields the amazing quota of 118 lbs. of milk from every cow, will enjoy an enormous popularity; while the Stravinskoff suite for strings, which could urge only one pound of milk at its première, will be looked down upon with contempt and disdain. Can you not foresee what fascinating reading the publisher's catalogue of tomorrow will be? "We are proud to publish a work as indisputably important as the Carisimi sonata for oboe and harmonica," it will read, "which, at a recent test, succeeded in producing an average of 50 lbs. of milk per cow in Vermont." The testimonial, signed by a highly reputable cow, will no doubt follow this blurb: "The finest music for which I ever produced milk. I recommend it strenuously." Or else the catalogue will tell us: "The Dupont adagio for strings is haunting, tender music expressly designed by the composer (whose lifelong experience with dairies makes him especially suited for the task) to put the cow into that mood in which he is best able to produce his milk. Heatedly recommended by the leading dairies and the leading cows. It is destined to become one of the masterpieces of modern music."

And what a catastrophic revolution will come over music criticism! Aesthetic values, technical background, fine standards of musical beauty, instinctive appreciation for the beautiful and the noble all will become as old-fashioned as the horse-car—and as awkward. The musical creator of tomorrow will listen to a new work and then write his impressions: "We would advise the composer to avoid all *staccato* passages, all *rubati*, all syncopations in his otherwise excellent music. They tend to irritate the cow and disturb his flow of rich milk. The *cantabile* passage for strings, beginning with the G major chord, clearly reveals the remarkable potentialities of the composer to produce music of unquestionably high quality—music which should, removed of its flaws, produce as many as fifty to eighty pounds of excellent milk."

Or else, when the critic is deeply moved by the excellence of a new musical work, he can rise to these rhapsodic heights: "Strong with truth, tender with a fragile beauty, and bitter with the poignancy that is pain, the Bonelli Valse Triste should thrill and inspire every cow who comes into contact with it, to surpass herself in her production of milk." "When better milk will be produced," will probably be the slogan of some enterprising Tin-Pan alley firm of that day, "Irving Vienna's music will help to produce it!"

CONDUCTORS' FEES RECKONED ACCORDINGLY

Prepare for every sort of eventuality when the day of "music for the cow" approaches. "Arturo Toscanini will guest-conduct at the Nebraska Dairy for the highest figure ever paid a conductor"—item of tomorrow's newspaper. Or else, if you should come to Carnegie Hall to hear Toscanini conduct Beethoven's ninth symphony, you must be prepared to be told that the entire house has been sold out to the cows of Long Island. You will no doubt hear bitter complaints from certain musicians that "The cows in Utah are simply the most ill-mannered audience I have ever played to. They mooed during the entire slow movement! To think that I have to pour out my soul before such an unappreciative group of cattle!" "Ah," another artist will answer him, "you should play to the cows of Omaha—that would be an experience for you! They listen with such rapt attention and fascination that it is inspiring to the artist. They are simply wild over the way I play the Tartinsky sonatas!"

. . . . Was it really a new-item that I read, or did I have some terrible nightmare?

Naples' Famed Conservatory Houses Manuscript Treasures

Paris Correspondent of Musical Courier Takes Neapolitan Vacation at Eastertide—Surveying Historic Shrines of Tonal Art

By IRVING SCHWERKÉ

NAPLES.—Enchantments of nature and the romance of art and history are not all that make this favored spot an ideal haven for an Easter, or any other vacation. The town is also interesting, musically, and everybody may not know that the Naples Conservatory of Music is one of the world's most historic.

Conservatory, as applied to a music school, was first used in Naples. In the beginning, conservatories were religious-hospitable homes founded and endowed by rich citizens for foundlings, orphans and poor children. They received clothing, food, lodging and free tuition, and from these modest public institutions came the greater number of world-famous Italian singers and composers.

The present Royal Conservatory of Music of Naples is the amalgamation of the first four Neapolitan conservatories—the first in Naples, Europe and the world: (1) Santa Maria di Loreto, 1537, whence came Guglielmi, Cimarosa, Fenaroli, Traetta, Zingarelli; (2) Pietà dei Truchini, 1584, whence came Feo, Leo and Spontini; (3) Poveri di Gésu Cristo, 1589, among whose great pupils figure Alessandro Scarlatti, Durante, Jommeli, Pergolesi, and Porpora; (4) Sant' Onofrio a Capuana, 1600, which was directed by and in which taught Scarlatti, Porpora, Feo, Leo, Durante, Jommelli, and which produced such celebrities as Durante himself, Piccini, Sacchini, and Paisiello.

Pupils from eight to twenty years were admitted to the conservatories. ("In those times," Maestro Cilea, present director of the Naples Conservatory, remarked, "only those were given musical instruction who were apparently born for music—how times have changed!") Each school had its distinguishing uniforms and as the conservatories felt the need of money (in this instance times have not changed) the pupils were set to work singing for remuneration in the churches of Naples and surrounding country, at festivals, funerals and marriages. Each conservatory also gave concerts, oratorios and operettas, composed and interpreted by the scholars. Little by little these four institutions disclosed a tendency to unify. Internal moral decadence caused the closing, in 1744, of the Conservatorio dei Poveri di Gésu Cristo, and in 1797 the Sant'Onofrio and the Loreto conservatories combined into one, under the name of the latter. On November 26, 1806, by decree of Joseph Napoleon, the Loreto united with the Pietà dei Truchini, and thus the four original conservatories became one. On February 16, 1808, the Pietá moved into the convent of San Sebastiano, in what is now the Piazza Dante, and adopted the name R. Collegio di Musica di San Sebastiano, and it is curious to note that Naples, which had created the name conservatory to specify musical institutions, was the first to drop the denomination in favor of the title R. Collegio. The title conservatory was retaken in 1889.

The R. Collegio di San Sebastiano, the fifth music school of Naples, had Nicolo Zingarelli for its first director, and among its students were Bellini, Lablache and Mercadante.

CHANGE OF LOCALE

On September 19, 1826, the King Francesco I ordered that the R. Collegio Musicale move into the edifice San Pietro a Majella, formerly the property of the Celestine Fathers. The actual Conservatory of Naples is the sixth one in the city's musical history, and naturally no trace of its initial charitable *raison d'être* now exists. It is organized as an *Ente Autonomo*, with its own administration and dependent upon its own resources and means, though under the sponsorship of the Ministry of National Education. Its present director is Francesco Cilea, composer of the operas Gina, Tilda, Arlesiana, Gloria, Adriana Lecouvreur, and music for orchestra, piano and violin. Nineteenth century products of the conservatory include De Giosa, Platania, Serrao, Mirate, Cesi, Martucci, De Nardis, Cilea, Giordano, Mugnone, De Lucia, Mario, Costa, Van Westerhout, F. P. Tosti, Rossomandi, Romaniello, Longo, and others. There are now about 300 students enrolled in the Naples Conservatory, the highest possible standards are maintained, and a diploma course requires ten years.

AUTOGRAPH-MANUSCRIPT DEPARTMENT of the Naples Conservatory Library.

The Naples Conservatory also comprises an historical museum and a valuable library, both of which were given the greatest impetus by Francesco Florimo, friend of Bellini, distinguished musician and historian, and who himself gave to the archives of the conservatory a large quantity of its treasures, not forgetting a Bellini monument (outside the conservatory), with statues of Pasta, Malibran and the American soprano Nevada (as Amina) at its base. In the museum are now on view a fine collection of autographs, portraits, mementos of composers and performers, and of ancient instruments, among these latter being a rare three-keyboard pianoforte-clavicembalo (1783), Cimarosa's little piano (1780), psalters, Aeolian harps, and a harp made by the great Stradivarius in 1681. The library—what a haven for the researcher after unpublished manuscripts!—contains a large collection of books and documents, a roomful of the original manuscripts of the noted composers and pupils of the Naples Conservatory.

The musical life of Naples is further heightened by the concerts of the Conservatory Symphony Orchestra (founded by Cilea), given regularly in the charming and commodious Conservatory Hall. While I was here, a concert conducted by Willy Ferrero comprised works by Vivaldi, Mozart, Wagner, Ravel, Falla, Scelsi and Zador; and another, conducted by Franco-Michele Napolitano, presented compositions by Weber, Moussorgsky, Rimsky-Korsakoff and Ernest Bloch's Sacred Service. Recitals also have a good following in Naples, and on this season's roster thus far were Mainardi (cellist), Casella (composer-pianist), Cortot, Borovsky, Brailowsky, Horowitz (pianists), Hubermann (violinist), Germani (organist).

Perhaps no aspect of Neapolitan artistic life is so internationally known as the San Carlo Opera. Built in 1737 by Cara-

(*Continued on page 10*)

IN NEXT WEEK'S ISSUE

ART AND NATIONALISM

By ERNST KŘENEK

Tschaikowsky Week Closes Symphonic Season in Boston

Koussevitzky Concludes Tenth Year of Conductorial Activity in Hub City with Brilliant Series of Slav Composer's Works—Josef Lhevinne Fêted as Soloist—Chamber Music and Conservatory Events

BOSTON.—The enormous success enjoyed by the Tschaikowsky Festival, which closed the Boston Symphony Orchestra season during the week of April 23 to 28, was convincing proof that the music of the Russian master continues to engross audiences of our day. It proved also how grateful and responsive the Boston public has been in return for the splendid playing of the Boston Orchestra. And it made clear to everybody the affectionate place held by Serge Koussevitzky, who was bringing to a close the tenth season of his notable career as conductor of the orchestra.

The standard of orchestral performance through the week was exceptionally high under the inspiriting leadership of Koussevitzky. We have become accustomed here to his white-hot Tschaikowsky, but these last performances of the fourth, fifth and sixth symphonies were even grander. There was also a beautiful performance of the first symphony in G minor, a work which had not previously appeared on a Boston Symphony program in the half century and more of its existence.

LHEVINNE IS APPLAUDED SOLOIST

Another comparatively novel work was the serenade for strings, op. 48, which was presented with the utmost charm and with a virtuoso flexibility which might have been expected from a quintet of renowned soloists rather than from an entire string section. Finally, there was the B flat minor piano concerto, with Josef Lhevinne as soloist. It goes without saying that Lhevinne's playing was brilliant; spectacular not in a cheap, showy manner, but by virtue of his unerring precision, bold attack and almost incredible *bravura*. The performance was enhanced by the fact that the concerto was presented symphonically, with Dr. Koussevitzky always in command.

CHAMBER MUSIC PROGRAMS

An afternoon of chamber music, on April 26, lent variety to the festival program. The Burgin String Quartet, consisting of Richard Burgin, Robert Gundersen, Jean Lefranc and Jean Bedetti, played the D major quartet. Jesús María Sanromá, pianist, and the Messrs. Burgin and Bedetti presented the trio, op. 50. But the feature of the program, naturally, was a group of seven songs beautifully sung by Maria Kurenko, who was aided by the unusually musical accompaniments of Benjamin King. Leaving out of consideration the lovely quality of Mme. Kurenko's voice one realized how important it is that a Russian sing these Tschaikowsky lyrics. As to her maturity of style and emotional poignancy, one can use only superlatives.

All told there were four programs: The first, on April 25, closed the regular Monday evening series of concerts; the last, on April 27 and 28, closed the regular Friday afternoon and Saturday evening series; those of April 25 (when Lhevinne appeared) and April 26 were extra concerts, donated by the orchestral management to the various groups of subscribers.

Thus ended the fifty-third season of the Boston Symphony Orchestra. It has been a season containing several stimulating new works, a group of remarkably fine soloists, and, above all, of colorful and brilliant orchestral playing. Dr. Koussevitzky, who left Boston for Europe on May 10, will return here in the fall.

A concert of trio music was given at Jordan Hall on April 30 by Howard Goding, pianist, Alex Thiede, violinist, and Karl Zeise, cellist, who were heard in the Beethoven D major, op. 70, a trio by Turina, and the Brahms B major, op. 8. The performances, of a high standard of excellence, renewed and bettered impressions from the début of this organization last season. A large audience applauded with enthusiasm.

CONCERTS AT AGASSIZ HOUSE

At the same time an excellent program was being presented at Agassiz House, Radcliffe College, under the auspices of the Radcliffe Musical Association. Felix Fox, pianist, and Jean Bedetti, cellist, presented the Rachmaninoff sonata, while Mr. Bedetti, accompanied by Bernard Zighera, played a Locatelli suite and a group of solos. Joseph Lautner, tenor, accompanied by Louis Wilson Lautner, sang the Dichterliebe of Schumann and songs by Bach, Purcell and Handel in splendid fashion delighting the audience with his expressions of fine musicianship and good singing.

On May 1, also at Agassiz House, the Longy School of Music presented its thirtieth faculty concert, the program of which contained piano-cello sonatas by Hure and Rachmaninoff, and two pieces for two cellos by Caix d'Hervelois. Frederic Tillotson was the pianist, and Henriette d'Estournelles de Constant and Yves Chardon the cellists in the excellent performances.

SCHOOL EVENTS

Other programs were given at Jordan Hall on April 29, when pupils trained at the Boston Music School Settlement exhibited surprising efficiency in solo and orchestral numbers, the orchestra being under the direction of Linwood D. Scriven; and by Pauline Chellis and her dance group, in solo and ensemble numbers, at the Repertory Theatre on April 30...The Brass Ensemble of the New England Conservatory of Music, led by Louis Kloepfel, and assisted by numerous soloists, gave a concert at Jordan Hall on April 27.

M. S.

Ganna Walska Leaves for Paris

Ganna Walska, directress and owner of the Théâtre des Champs Elysées in Paris and patron of the Orchestre Symphonique, has returned to Paris in order to be present at her theatre to welcome Arturo Toscanini, who conducts four concerts there on May 25 and 27, June 3 and 6.

Toscanini will dedicate his programs to the memory of the late Walter Straram, who died this year, leaving the Orchestre Symphonique without a conductor. Mme. Walska plans to return to America in the fall to fulfill concert engagements.

Seven Conductors Appointed for New York Philharmonic Orchestra

Conductors for the 1934-35 season of the New York Philharmonic-Symphony Orchestra will be Arturo Toscanini, Bruno Walter, Werner Janssen, Otto Klemperer, Artur Rodzinski and Hans Lange, with Ernest Schelling again in charge of the Concerts for Children and Young People. The season is to be one of thirty weeks, opening in October and closing on April 28. All the concerts take place in Carnegie Hall, including two series of fifteen Thursday evening concerts, two series of fifteen Friday afternoon concerts and two series of ten Saturday evening students' concerts. Each of the three Sunday afternoon series comprises ten concerts. Mr. Schelling will conduct for the young music-lovers on six Saturday mornings: January 5, February 16 and 23, March 9 and 16 and April 6. The reduced price scale of this season's tickets has been retained.

In regard to the program policy, the board of directors will inaugurate a schedule combining traditional standards with the new demands of a changing world, with each of the conductors specializing in some field. Classic masterpieces, important works of contemporary composers and examples of the current musical output in America will be presented. A feature will be a Brahms cycle conducted by Toscanini and including six programs, each given on a Thursday, a Friday and a Sunday. These will bring appearances by eminent soloists and the Schola Cantorum (in the German Requiem).

Klemperer will open the season, conducting the first four weeks' concerts. Toscanini and Walter will share the classic repertoire, the former appearing during the last fifteen weeks of the season and conducting during ten weeks. Walter will be in charge for six weeks, giving a series of Wagner programs with soloists. Dr. Rodzinski and Mr. Janssen will each appear during a fortnight, and Mr. Lange during three weeks. Plans for the remaining three weeks of the season are not yet complete. A number of works by living American composers will be introduced by Mr. Janssen, a native American, thirty-four years of age, who is best known as composer, but has recently appeared with orchestras in Europe. Next season will be the ninety-third of the New York Philharmonic.

Los Angeles Completes Cycle Of Beethoven Orchestral Works

Klemperer Ends Series with Three Performances of Ninth—Richard Lert Appears as Guest Conductor—Menuhin Hailed with Orchestra—San Carlo Opera Engagement

LOS ANGELES.—Officially the music season came to a close with the three performances of Beethoven's ninth symphony in which Otto Klemperer climaxed a series of extra concerts, constituting the first complete Beethoven symphony cycle here as well as the symphony series. Philharmonic Auditorium was over-crowded on every occasion and numerous persons had to be turned away.

As companion pieces opening these remarkable concerts the German maestro has chosen twice the eighth of Beethoven, and once the C major Haydn symphony No. 97. The latter was heard again at his farewell during the Sunday afternoon series, when he conducted also a fine reading of Beethoven's seventh. The conductor was accorded a very enthusiastic reception.

Klemperer was generous in sharing applause with John Smallman, whose Oratorio Society chorus sang the Ode to Joy in German. The soloists, all from this city, were Zaruhi Elmassian, soprano, Elizabeth Vermeulen, alto, Hardesty Johnson, tenor, and Tudor Williams, basso.

LERT CONDUCTS ORCHESTRA

Orchestral events included also two guest-conductor appearances. Richard Lert wielded a masterly baton in a program which held a splendidly conceived interpretation of the Tschaikowsky Pathétique Symphony and Abram Chasins' Chinese sketches, the latter new here. Mr. Lert was received with unmistakable cordiality and appreciation of good music directed with uncommonly fine musicianship. Nathan Finstein conducted the orchestra in a program of standard works including Tschaikowsky's fourth. The occasion was a benefit for the Hollywood Opera Reading Club.

Yehudi Menuhin was presented at the Shrine Auditorium with the Los Angeles Philharmonic Orchestra. The concert offered three concertos, the Adelaide by Mozart, Lalo's Spanish Symphony and the Beethoven. The huge hall, seating 6,500 persons, was almost crowded, and Menuhin received a rousing ovation for violin playing of supreme beauty magnificently presented.

SAN CARLO SERIES SUCCESSFUL

Shrine Auditorium was also the scene of a fortnight's engagement of the San Carlo Opera under the Behymer management. This season of dollar opera proved distinctly popular. Casts were the same as reported from San Francisco. Particular reference, however, is due Carlo Peroni who conducted nightly with admirable spirit and thoughtful control.

A splendid program was given by Frederic Dixon at the Ebell-Wilshire Theatre, the American pianist demonstrating again his flair for classics and moderns, which he played with tonal brilliance and unusually fine technical dexterity.

Another Eastern artist who is much in demand notwithstanding lateness of the season, is Ruth Lorraine-Close, whose charming and brilliant harp playing led to a second Los Angeles appearance.

A third New York recitalist, Alix Young Maruchess, offered a program of early masters and contemporaries for viola d'amore and viola. She was accompanied by J. O'Connor, San Diego pianist.

Two programs of the Bartlett-Frankel String Quartet were presented under the auspices of the Los Angeles Chamber Music Society (Mrs. Charles Thomasset, president).

The Zoellner Quartet played an ensemble concert at the recital hall of their own conservatorium. Joseph Zoellner, Sr., gave a violin sonata program in which Charles Wakefield Cadman accompanied the veteran artist in his own work. This work was received with a keen appreciation for its meritorious presentation of fine music well constructed. Joseph Zoellner, Jr., pianist, later shared honors with his father.

CHANGE IN AUDITORIUM MANAGEMENT

Merle Armitage will be in charge of the Philharmonic Auditorium bookings, the option for a new lease not having been taken up by the former Philharmonic Orchestra management inasmuch as Mr. Clark's guarantee as sole sponsor of the concerts ended with the close of the recently completed fifteenth season.

Leon Rains, of the Hollywood Opera Reading Club, presented Puccini's one-act opera, Sister Angelica, with twelve students from the Bertha Vaughn Studio.

Florence Rubens, who portrayed the title rôle of Sister Angelica, is a fine musician and possesses an excellent voice. Although this was her première as an actress, she showed ability. Gertrude Barry, as the princess, displayed a voice of warmth and sang with authority. The work as a whole was smoothly done and diction was an outstanding point.

Others in the cast were Mary Reardon, Terry Koechig, Olive Dundas, Nellie Walker, Annina Mueller, Isla Detter, Annetta Myers, Electa Ferry, Beulah Seeman and Florence Warren.

B. D. U.

Stillman Kelley Festival Held in Oxford, O.

Composer's Works Performed in Celebration of His Birthday—Banquet a Feature

OXFORD, O.—The first Edgar Stillman Kelley Festival, on April 27, the seventy-seventh birthday of Dr. Kelley, was a memorable event. Under the direction of Theodore Kratt, dean of the School of Fine Arts, Miami University, the Oxford Choral Union and the University Symphony Orchestra, with four well-known soloists, presented Pilgrim's Progress, a musical miracle play by Edgar Stillman Kelley. Oxford was lovely in its first spring green, and all homes were hospitably thrown open to the hundreds of guests who thronged the little college town to honor its composer. Reservation lists for banquet and concert hall were made until the capacity of both were taxed to the utmost and many were turned away. The celebration began early in the morning with the arrival by train, bus and motor of out-of-town friends who had heard of the festival. A luncheon was given by Mrs. Kelley in honor of Mrs. R. A. Herbruck, newly elected president of the Ohio Federation of Music Clubs. Dean Minnihic of Miami University presided.

A reception and tea were held at the studio during the afternoon. At the banquet Dr. Alfred Upham, president of Miami University, presided as toastmaster, calling on many distinguished guests to pay tribute to Dr. Kelley and to Mrs. Kelley, who has endeared herself to so many, especially while president of the National Federation of Music Clubs.

PILGRIM'S PROGRESS HEARD

Withrow Court, the concert hall, seating 4,000, was packed, standing room even being at a premium, and the performance of Pilgrim's Progess under the masterful baton of Dean Theodore Kratt rose to great heights. Soloists were Raymund Koch, in the part of Christian; Helen Bickerton, who sang the soprano rôles; Fred Patton, baritone, and Otis Patton, tenor, singing the other solo parts. Allene Herron was the efficient accompanist for the chorus of 300 voices, the symphony orchestra composed of students of the Miami Fine Arts School, and the soloists.

Dr. Ralph Hickock, president of Western College, made the opening address, to which Dr. Kelley responded. Enthusiasm ran high when, during the intermission, the composer of Pilgrim's Progress, in appreciation of this Oxford première, presented Dr. Kratt with the baton, which he had used in conducting his own work in London. It is planned to give another of Dr. Kelley's works next year on his seventy-eighth anniversary.

M. P. D.

Isidor Philipp to Teach in New York and Boston

Isidor Philipp, French pianist and pedagogue, head of the piano department of the American Conservatory at Fontainebleau, is to visit this country for the first time this summer. He will be here in August and September to hold master classes and individual lessons at Aeolian Hall, New York, and at the Felix Fox School, Boston. At the conclusion of these courses, M. Philipp returns to France to take up his duties at the Paris Conservatoire. He has been a member of the faculty of the Conservatoire since 1903, and among his pupils there was Guiomar Novaes. M. Philipp is a native of Budapest. His musical training was received at the Paris Conservatoire, where he was graduated with the first prize in 1883. His teachers included George Mathias, a pupil of Chopin; Stephen Heller and Saint-Saëns. As a pianist he has done much to advance the cause of several French composers, among them Saint-Saëns, Widor and d'Indy. Governmental decorations have been bestowed on him in France and Belgium.

Philadelphia Chamber Orchestra and Composers Laboratory Concerts

The executive board of the Chamber Orchestra of Philadelphia and Composers Laboratory announces that during next season three public concerts will be given. At each of the concerts a prominent soloist is to assist, and classic and modern works for chamber orchestra will be played. In addition, weekly private readings of new scores are planned, so that composers may hear their own works played under laboratory conditions. Works for any combination of wood wind, brass and stringed instruments are acceptable for laboratory hearing and possible public performance, but the instrumentation must not exceed the generally accepted limits of music for chamber orchestra. Composers are requested to send their scores to Mr. Arthur Cohn, Chairman of the Program Committee, 1329 Pine St., Philadelphia, before October 1, 1934.

Philadelphia Orchestra Ends Series with Ninth Symphony

Chamber String Simfonietta Conducted by Sevitzky in Children's Program—Louis Bailly's Students Offer Recital—Norden Leads Brahms Chorus—Ruth Oehler Makes Début

PHILADELPHIA.—The thirtieth and final pair of Philadelphia Orchestra concerts was presented on April 27 and 28, with Leopold Stokowski conducting. These concerts also marked the fifth program of the Bach-Beethoven Cycle, which has been so greatly enjoyed by the orchestra's subscribers.

Only two numbers occupied places on this program, but they were of colossal proportions—the Bach Chaconne, originally written for violin, but transcribed for full orchestra by Dr. Stokowski; and the ninth symphony of Beethoven, with three choruses and four soloists participating—the Bach Society of Delaware County (James Allan Dash, conductor), Choral Society of the University of Pennsylvania (Harl McDonald, conductor), and The Philadelphia Orchestra Chorus (Sylvan Levin, conductor), with Agnes Davis, soprano, Rose Bampton, contralto, Robert Betts, tenor, and Eugene Loewenthal, bass.

The Chaconne was given a magnificent reading, while the ninth symphony has rarely been presented with more success. The choral work was particularly fine, the attacks and releases being virtually perfect, and the tone quality impressive. The soloists also were excellent, and the orchestral part seemed to leave nothing to be desired.

After prolonged applause, Dr. Stokowski spoke briefly of his plans for next year, when he will conduct only nine pairs of concerts here, a concession to the directors. Dr. Stokowski asked a year's leave of absence to study and devote to research work. At the directors' insistence, he consented to conduct until after Christmas, but he said he would be glad to sign the new contract which had been presented to him, if the audiences wished him to return. The applause was emphatic that the audiences wished him to conduct.

PHILADELPHIA SIMFONIETTA CHILDREN'S CONCERT

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, conductor) gave a delightful children's concert in the ballroom of the Bellevue Stratford on April 28, before a large and enthusiastic audience.

Before each number Mr. Sevitzky spoke briefly in explanation. The opening composition was the charming Corelli suite, followed by the Bizet suite Children's Games—March, The Doll, The Top, Little Husband and Little Wife, the Ball. These were splendidly performed, and met with rousing applause from the young listeners.

Phyllis Moss, a young girl of twelve, pupil of Mme. Vengerova at the Curtis Institute of Music, played Bach's prelude from the partita in B flat, and Chopin's Fantasie Impromptu in C sharp minor with amazing musical comprehension and excellent technic. She was recalled many times and responded with an encore.

Prizes were distributed for the best essay on the Simfonietta concerts, as follows: to thirteen-year-old Harriet Foulkrod; nine-year-old Percival Harkness Granger, Jr., and six-year-old Gregory Votaw, a silver cup each, representing the first prize, respectively in classes A, B and C (according to age). Harriet Mongan, fourteen, Anne Wood, twelve, and Amelia Masar, of Class A—and Albert Votaw, eight, Elizabeth Emerson nine, and Margaret Fleisher, eight of Class B, received honorable mention certificates. Then everybody sang Oh, Susanna, and Ernest Bloch's America. Sue Hastings Marionettes entranced the youthful audience, and the concert closed with a spirited performance of Sousa's Stars and Stripes.

CHAMBER MUSIC CONCERT AT CURTIS

A fine chamber music concert was given in Casimir Hall at the Curtis Institute of Music on May 1 by students of Dr. Louis Bailly in chamber music. Dr. Bailly has done much to bring the beautiful chamber music of the past and present to the attention of the musical public, by the numerous concerts which have been given from time to time under his direction. This was another instance of his devotion to this cause, and his success with his pupils along the same line.

The program consisted of three numbers, one of which was given for the first time in Philadelphia. This was prelude, recitative and variations for flute, viola and piano, by Maurice Duruflé. Emil Opava, flutist, Virginia Majewski, violist, and Zadel Skolovsky, pianist, were the performers, and played with skill and musicianship. The work itself was pleasing, and although modern, not objectionably so. Next came Schönberg's string sextet, Verklärte Nacht. Due to the "exceptionally intimate relationship" between the poem and the music, an English version of the poem was recited by Mrs. Bailly. Those playing this interesting work were Charles Jaffe and James Bloom, violins; Alvin Dinkin and Leonard Mogill, violas; Victor Gottlieb and Harry Gorodetzer, cellos. It was excellently done under Dr. Bailly's baton. Dr. Bailly also conducted a string orchestra of seven violins, four violas and four cellos in a fine performance of Tansman's Triptyque for string orchestra.

CHORAL ART SOCIETY OF PHILADELPHIA

The Choral Art Society of Philadelphia (H. Alexander Matthews, conductor) gave an interesting concert in the Garrick Theatre on May 2, before a large audience.

This choral group is composed entirely of professional singers. The majority of their numbers were *a cappella*, although a group of Brahms' Neue Liebeslieder was sung with accompaniment, with the two accompanists of the society, Myrtle Eaver and W. Lawrence Curry, playing four-hand arrangements.

The opening group was impressive and beautifully done. It consisted of the chorale from The St. Matthew Passion of Bach, Gretchaninoff's Credo, Glory to the Trinity by Rachmaninoff, and Hymn to Raphael, the Divine by Bossi. Other numbers ranged through the works of Holst, Zoltan, Elgar, Weelkes, Stanford, Arensky, Rimsky-Korsakoff, Sahknovsky, Bantock, Dr. Matthews and German. For the serenade of Arensky the society had the able assistance of Orlando Cole, cellist, in an obbligato part. This number and several others had to be repeated.

NORDEN CONDUCTS BRAHMS CHORUS

The Brahms Chorus of Philadelphia, whose conductor is N. Lindsay Norden, gave an all-Bach program at the First Presbyterian Church on May 3. The list comprised two chorales from the St. Matthew Passion, the cantata Abide with Us, the Easter Oratorio, and the Magnificat. Soloists were LoRean Hodapp, soprano, Ruth Stauber, contralto, Harold Dickensheets, tenor, and Louis Doelp, basso. Dr. Rollo Maitland was at the organ; Roma Angel, at the piano.

This chorus, under Mr. Norden's skilled and musicianly baton, sang with tonal beauty and noble interpretation. The vitality of its singing and its breadth, volume and precision were finely exemplified in this program. The soloists distinguished themselves in their rôles. All but the basso are from the Westminster Choir of Princeton, N. J. The organist and pianist supplied an artistic instrumental background for the excellent vocal work. The church was filled with an audience, which was deeply appreciative of the quality of the performances.

RUTH OEHLER IN DÉBUT RECITAL

Ruth Oehler, young pianist, and artist-pupil of Joseph Clarke at the Philadelphia Musical Academy, appeared in her début recital in the foyer of the Academy of Music on May 3, before a large and appreciative gathering.

Miss Oehler opened her program with a fine performance of the Beethoven sonata, op. 27, No. 1, followed by a Chopin group consisting of two preludes, op. 28, No. 16 and op. 28, No. 23, two etudes, op. 10, No. 9, and op. 25, No. 10, and the ballade, op. 23. In these the soloist revealed efficient technical equipment, which was further demonstrated in later numbers. The next group held The Submerged Cathedral and What Was Seen by the West Wind of Debussy, The White Peacock by Griffes, and two Prokofieff works, the sonata No. 3 in one movement, and Suggestion Diabolique. Interpretative versatility was evidenced through these works as well as technic. In the final group, four of Miss Oehler's own compositions aroused interest. These were Dirge, Cake Walk, Silhouette, and Waltz Burlesque. Written in the modern idiom, they revealed humor and form. Liszt's Sonetto 104 del Petrarca, and the Liszt-Busoni Mephisto Waltz closed the program, but two brilliant encores were added to satisfy the enthusiastic audience.

M. M. C.

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Young People's Concert Heard in Cincinnati

Youthful Local Soloists Appear Under Eugene Goossens' Baton

CINCINNATI, O.—The fifth and final Young People's Concert by the Cincinnati Symphony Orchestra, directed by Eugene Goossens, took place recently in Emery Auditorium. A feature of the afternoon was the appearance of two ten-year-old girls as soloists. Elaine Shapoff, pianist, played the first movement of Haydn's piano concerto in D, and Catherine Morse, violinist, was heard in the first movement of Vivaldi's violin concerto in A minor. They were presented as a result of a contest conducted by the Cincinnati Post. The violinist is a pupil of Jessie Strauss Mayer, and the pianist is a student of Gertrude Englander. Both of the youthful protagonists acquitted themselves with honor, receiving much applause and large floral offerings. The other numbers on the program were Procession of the Masters from Wagner's Die Meistersinger; the finale from Schumann's Spring Symphony; the valse from Tschaikowsky's Eugen Onegin; Dance of the Will o' the Wisp (Berlioz), Witches' Ride from Humperdinck's Hänsel and Gretel; An Old Trysting Place (MacDowell-Brasch), and the Gypsy dance from Bizet's Fair Maid of Perth. All compositions had eloquent performances under Mr. Goossens' direction and aroused the enthusiasm of the young audience.

N.

Augusta Cottlow Gives Address at N. Y. University

Augusta Cottlow was the speaker for the discussion of the Round Table for Piano Teachers at New York University on April 30. In introducing the pianist, Frank Luker, head of the piano department at the school of education, spoke of her extensive concerts in America and Europe, as well as her authority as a pedagogue.

Miss Cottlow based her discussion on a book she is compiling entitled The Art of Practicing, which will include exercises for the development of a well rounded technic. Thoroughness and a systematic plan of work are, according to Miss Cottlow, outstanding essentials for the piano student. The fingers, hands and arms must be developed with the same care and skill that an athlete builds up his body. With the pianist, however, the ultimate goal is to perfect his ability to express the ideas of the creative artist.

"The student must first analyze the movement of his fingers, hands and arms," said Miss Cottlow, "then go through an analytical practise of these movements. Finally by giving the same analytical work to compositions that he gives to exercises there will be an advance in technical ability, as well as musical understanding and an increase of his repertoire. And progress should be based upon quality, not quantity.

"I have found that for a student to develop a well rounded technic it is necessary to master thirteen fundamental forms and their endless variations. These fundamentals include trills, tremolos, five finger groups, scales, arpeggios in many forms, chromatic exercises, octaves in manifold variations, repeated notes, thirds, fourths and sixths, chords and skips.

"Of great value to teachers is a systematic plan of work for the use of the serious student who works four or five hours a day. I advocate devoting the first hour to fundamental technical exercises, to the study of the action of the hand, arm and fingers, in order to concentrate the attention entirely on forming correct habits, thus making the technical control so perfect that playing is spontaneous.

"The second hour should be given to Bach. I believe that Bach should be the daily bread of the student. Qualities of musicianship, phrasing, tone coloring—musical and technical advantages—and the mental development derived from the study of Bach, are of advantage in interpreting all composers. The third and fourth hours may be spent in the study of new compositions. The fifth, used most profitably in reviewing old repertoire."

Miss Cottlow stressed the use of the metronome and also much slow practicing, at one note to the metronome marking of about eighty. To develop control through the use of the metronome enables one better to express the musical qualities of poetic imagination and warmth of feeling.

Miss Cottlow spoke for an hour and a half and gave many other valuable hints on the art of practice, including memorizing and the selection of material for the student. Following her talk, the teachers and students at New York University had a round table discussion which lasted for another half hour.

G. N.

Dance Recital Is Spring Feature in Cleveland

Symphonic Organization Enrolls Operatic Chorus—Dr. Jerome Gross in Violin Program—Native Chamber Music Novelty Heard

CLEVELAND, O.—With the advent of spring the musical map has undergone a slight change. Terpsichore, in the garb of impressionism, expressionism and the saner form of physical education, has been making a strong bid for popularity. Under the auspices of the Cleveland Alumnae Club of the National Sorority of Pi Beta Phi, Doris Humphrey and Charles Weidman appeared at Severance Hall on April 19, in a program embracing such classics as Handel and Brahms, interspersed with Debussy, Borodin and Scriabin. Wholly gratifying in its results and significance was the scherzo by Borodin, in which Mr. Weidman impersonated a circus man. Miss Humphrey succeeded in pantomiming a circular descent to the music of Medtner. The audience rewarded all efforts with generous applause.

The Department of Physical Education of Western Reserve University presented Ted Shawn and his ensemble of men dancers for the delegates of the American Physical Education Association holding its convention in Cleveland. Finely trained bodies of grace and dignity visualized a healthy demonstration of variously conceived dances. The sixth prelude from the Well-Tempered Clavichord and the fourth two-part invention of Bach were finely and rhythmically done by the ensemble of six; Shawn joined them in a serious study of the Brahms rhapsody, op. 119. If the pianist, Jess Meeker, who also was responsible for several of the compositions, could have been prevailed upon to be a trifle more discreet in his accompaniment, it would have enhanced the performance materially.

NEW CHORUS TO ASSIST ORCHESTRA

An innovation in next year's seasonal plans in connection with the symphony orchestra is the opera chorus of 100 voices, independent of the already existing Philharmonic Chorus of 300 voices. Giacomo Spadoni, formerly chorus master of the Chicago Civic Opera, has been entrusted with the training of this body of singers which he selected from many hundred applicants. There will be six pairs of opera performances on Thursday and Saturday nights during the season, for which choral rehearsals begin early in September.

Dr. Jerome Gross, who has delighted his host of admirers with violin playing of exceptional merit, appeared at Masonic Hall in a farewell recital prior to taking up his duties as resident surgeon of Mt. Sinai Hospital in New York. A near capacity audience acclaimed the surgeon-violinist with enthusiasm for a scholarly performance of a Handel sonata. The Tschaikowsky concerto received a dramatic, rhythmic performance, while a long list of shorter pieces demonstrated the artist's versatility. Charles V. Rychlik, the teacher of Erno Valasek, is also Dr. Gross' musical mentor; he was honored by the artist with a fine interpretation of his intermezzo. Leon Machan offered valuable assistance at the piano.

SHEPHERD QUARTET IN PREMIÈRE

A new work from Arthur Shepherd's pen is always charged with interest to the musician. An interesting treatment of his ideas is always assured, and while this new work offers the traditional four-movement plan, it boasts of an architectural structure involving all four movements to complete its design. Messrs. Fuchs, Ringwall, de Gomez and Cooley presented the quartet in a manner which must have been gratifying to the composer.

Besides his regular Sunday recitals in the Garden Court of the Art Museum, Arthur W. Quimby was also heard in a mid-week organ recital at the Museum, including compositions by Bach, Marcello, Roger-Ducasse, Vierne and Handel. These concerts are attended by a large and enthusiastic student body and offer much interesting material.

R. H. W.

Bruna Castagna and Alberto Baccolini Wed

Bruna Castagna, mezzo-soprano, and Alberto Baccolini, conductor, both of the Hippodrome National Opera Company, were married at City Hall by Mayor LaGuardia of New York on May 1. Arturo Toscanini and two companions, who arrived at that time to call on the Mayor, were witnesses to the ceremony. Others attending were Humbert J. Fugazy, Bert T. Manfredi and Mr. and Mrs. Pasquale Sornino.

Leonard Liebling at Radio City

In the current Radio City Music Hall production of Puccini's Madam Butterfly, Leonard Liebling, editor of the Musical Courier and music critic of the New York American, has been engaged to give a brief narration of the libretto at every performance.

Levitzki

THREE MEMORABLE PERFORMANCES GIVEN RECENTLY IN NEW YORK

AS VIEWED BY THE PRESS

NEW YORK TIMES

"Mr. Levitzki gave **a forceful and sensitive performance, rich in color and finely modeled** to the noble and commanding architecture of the work. **One does not recall a more impressive performance,** for the **superb dimensions** and **lofty emotional reach** of the concerto were achieved with **mastery and conviction.** Pianist and conductor were given **a tumultuous reception** at the conclusion of the Beethoven."

NEW YORK HERALD-TRIBUNE

"Mischa Levitzki, **one of the most poised of pianists,** gave **an expert performance** of the Beethoven concerto."

NEW YORK SUN

"A style remarkable for a **thoroughly musical tone,** excellent dynamic discrimination and **exquisite delicacy of romantic expression.**"

NEW YORK WORLD-TELEGRAM

"Mischa Levitzki **played in exquisite fashion. Lucid, elegant phrasing, a purling lyricism and a romantic feeling** that caught the full poetic feeling of the music marked for interpretation."

NEW YORK DAILY MIRROR

"A reverie in which the glints and tendrils of **opalescent tone** drew a **dreamlike veil of gossamer illusion.**"

NEW YORK EVENING POST

"Played with fine sonority."

NEW YORK AMERICAN

"The virtuoso musician **scored a warm success.**"

NEW YORK WORLD-TELEGRAM

"He gave the Paganini-Liszt La Campanella **one of the most lucid and dexterous accounts of the season.**"

(Steinway Piano)

Solo Artist

NEW YORK PHILHARMONIC SYMPHONY

March 31, 1934

"HIS PERFORMANCE MADE A HIT"

New York Sun

Guest Artist

SPECIAL CARNEGIE HALL CONCERT

April 22, 1934

"DEEPLY POETIC PERFORMANCE"

New York World-Telegram

Solo Artist

NATIONAL ORCHESTRAL ASSOCIATION

April 24, 1934

"GIVEN A TUMULTUOUS OVATION"

New York Times

Management

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Attractive Programs Announced for Westchester County Music Festival

Sandor Harmati to Conduct Diversified Orchestral and Choral Works in Series Opening May 17

The complete programs for the three nights of the tenth annual Westchester County Music Festival at the County Center, White Plains, N. Y., May 17, 18 and 19, have been announced. Sandor Harmati is the director of the festival. Mr. Harmati formerly was conductor of the Omaha (Neb.) Symphony Orchestra. Last season he directed a symphony orchestra made up of unemployed musicians which gave concerts in New York. Mr. Harmati is prominent in the broadcasting field as a composer as well as an orchestral leader.

Performances of grand opera in concert form, of Negro spirituals and old and modern choral classics will be given with nine eminent soloists and two guest conductors assisting Mr. Harmati. The event is presented by the Westchester Choral Society under the auspices of the Westchester County Recreation Commission.

Soloists on the opening night, when excerpts from Wagnerian opera will be given, are Ethyl Hayden, soprano; Grace Leslie, contralto; Frederick Jagel, tenor of the Metropolitan Opera; Alfredo Gandolfi, baritone of the Metropolitan; Bryce Fogle, baritone; Julius Huehn, bass-baritone; Roland Partridge, tenor. Miss Hayden, Miss Leslie and Mr. Jagel will appear again on the third evening, with Edgar Fowlston, tenor, as a narrator.

Guila Bustabo, girl violinist, is to be the principal soloist of the second festival program. The Negro Jubilee Chorus singing at this concert will have as soloist Ella Belle Davis, Negro soprano, and as guest conductor, Alston Burleigh, young Negro conductor and actor, whose father is the composer Harry T. Burleigh. Clifford E. Dinsmore will be guest conductor also on the second program, directing his own choral group known as the Yonkers Male Glee Club.

Growth of Festival in Recent Years

According to E. Dana Caulkins, superintendent of the Westchester County Recreation Commission, the Westchester Music Festival has grown in ten years from a presentation in which only a small group of singers took part, into a project involving hundreds of citizens from cities, towns and villages throughout the county. The first few festivals were given in a huge tent; since 1930, however, when the County Center was built on the Bronx River Parkway, this model auditorium with its 4,000 seating capacity, has housed the county-sponsored concerts each spring.

For months before the annual festival, local choral groups rehearse under their respective conductors, combining in joint rehearsals under the festival conductor as the culminating event approaches. The singers are men and women of all ages from every walk of life, drawn together through a common interest in good music. Choral conductors associated with the Westchester Choral Society in the festival include:

Edgar Fowlston, Mount Vernon. Anne Merritt, Port Chester, Willis Alling, Peekskill; John Campbell, Valhalla; Clifford E. Dinsmore, Tarrytown; Mrs. M. L. Fish, Mt. Kisco; Mrs. Caroline Beeson Fry, White Plains; George Matthew, Eastchester; George Mead, Jr., Scarsdale; Rachel Smith, Briarcliff; Clarence Shumway, New Rochelle; Mrs. Clara Stanton Studwell, Greenwich; Charles Wade Walker, South Salem; Mrs. Harriette Ward Walker, Darien, Conn.

The chorus of 500 voices trained by these local conductors with Mr. Harmati's help is to appear on May 17 and 19, while on the second night, May 18, the Negro Jubilee Chorus of 350 voices and the Yonkers Male Glee Club present the greater part of the program.

Detailed Programs Listed

Detailed programs are: May 17—extended chorale, To God Give Thanks (Bach), third act of Die Meistersinger, sung in English, with Miss Hayden and Miss Leslie, and Messrs. Jagel, Gandolfi, Fogle, Huehn and Partridge; spinning chorus from The Flying Dutchman, and scene from Tannhäuser—entrance of the guests. May 18—the Yonkers Male Glee Club (Mr. Dinsmore conducting) will sing Laudamus of Protheroe and Daniel (Harvey Enders); Miss Bustabo is to play the Carl Goldmark concerto, with Louis Persinger at the piano; the Negro Jubilee Chorus will offer two groups of spirituals, one conducted by Mr. Burleigh, the other by Mr. Harmati, and between the two groups Ella Belle Davis will sing soprano solos. May 19—Honegger's King David oratorio brings as soloists Miss Hayden, Miss Leslie, Mr. Jagel and Mr. Fowlston; the remaining numbers being Daniel Gregory Mason's Chantecleer overture after Thoreau, the Largo from Handel's Xerxes (arranged by Mr. Harmati) and Stoessel's Festival Fanfare. The symphony orchestra will appear for the first and last programs.

Iolanthe Sung in New York Gilbert and Sullivan Series

A vivacious and sparkling production of Gilbert and Sullivan's Iolanthe held the boards of the Majestic Theatre, New York, during the week of April 30. In attractive sets, wearing good-looking costumes, the excellent cast composed of William Danforth (Lord Chancellor), Frederic Persson (Mountararat), Roy Cropper (Tolloller), Herbert Waterous (Willis), Allen Waterous (Strephon), Vera Ross (Queen of the Fairies), Dean Dickens (Iolanthe), Frances Baviello (Celia), Eleanor Gilmore (Leila), Olga Schumacher (Fleta) and Vivian Hart (Phyllis) kept the capacity audience in roars of laughter. Encores galore were demanded, granted, and demanded again.

All in all, this was one of the finest presentations of this current Savoyard season, only bettered by the recent Mikado performances. H. J.

Goeta Ljungberg Tells of Plans For Summer Activities in Europe

Metropolitan Opera Soprano Devotes Spring Days to Singing in Concerts and "Seeing America"—Has Given Several Programs for Charity

Goeta Ljungberg was interviewed over the luncheon table recently. The Swedish soprano of the Metropolitan Opera will sail shortly for Europe, but since the close of the opera season she has been enjoying New York and its surrounding country.

Of the singing she has been doing, Mme. Ljungberg said: "On Easter Monday night, I gave my services for a charity concert in Trenton, N. J. It was for the benefit of the Mercer County Health League and the proceeds went to the work of the league's camp on the Delaware River for tubercular poor children. I was told the largest crowd in the history of the Trenton concerts gathered in the War Memorial Building, where the event was held. A committee of socially prominent people joined in the support and Junior Leaguers served as ushers. Afterwards I was guest of honor at a reception given at Harmony Hollow, the estate of Col. Edward Rose of the Public Service Company of New Jersey. Some Swedish songs which I sang for encores at the request of Swedish people in the audience were warmly received. The program also ended with the Swedish national anthem."

It was the singer's second charity gift within two days. On Easter night she sang to several thousand parishioners who filled St. Bartholomew's Church on Park Avenue, New York. The contributions for the home for the aged totalled more than $2,000.

Fêted by Dalton School Children

"Then," smiled Mme. Ljungberg, "I had another delightful experience. I visited the Dalton School in New York and sang. I did a Swedish dance song, Dans Visa, which brought down the house. Before singing it, I explained it and also Ständchen of Schubert. The children were asked what song they wanted to hear again. Only two hands went up for Ständchen; all the rest for the dance song. And as I left the pupils sang a Swedish folk-song in my honor. Mrs. Leopold Stowokski showed me all about the school. Yes, it was an interesting experience. There have been one or two other concerts, but what a good time I have had seeing New York without having to guard my voice. If I did not have engagements in Europe, I'd like to remain here all summer.

"But I can't. Late in May I shall make my début with the State Opera in Vienna, singing in Die Walküre and Tosca. Among my other engagements for the summer are concerts with the London Symphony Orchestra, singing the finale from Salome; appearances in the Zoppot outdoor opera festival near Danzig; guest performances with the Staatsoper in Berlin and at the Royal Opera in Stockholm." J. V.

GOETA LJUNGBERG
as Salome (Photo by Cecelia Eareckson.)

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California Audiences Hear Lester Donahue

Lester Donahue, pianist, gave a recital on April 10 at the Wilshire Ebell Theatre, Los Angeles, Cal. His program comprised Liszt's Variations on a Theme of Bach; Debussy's La Terrasse des Audiences du Claire de Lune and Danseuse de Delphes; the fifth sonata of Scriabin, op. 53; Griffes' The White Peacock; Jeux d'eau of Ravel; the Chopin prelude in C sharp minor and ballade in G minor.

Other recent recital engagements for Mr. Donahue have included appearances at Carmel, Cal., and at the home of Mrs. George Cameron in Burlingame, Cal.

Leonard Rudko Conducts Choral Group

Leonard Rudko, vocal teacher of New York and conductor of the Hadassah Choral Group, directed the chorus in a musical program given at a meeting held by the Mount Vernon (N. Y.) Chapter of Hadassah on April 18. The program included Hear Ye Israel from Mendelssohn's Elijah, Goodnight Beloved, and Trees. Albert Chaskin, tenor, was the soloist.

Naples' Historic School

(*Continued from page 6*)

sale on plans by Medrano, burned down in 1816, and rebuilt in six months by Antonio Niccolini, the San Carlo is one of the most beautiful theatres of Europe and certainly (in view of the works created here and the singers and conductors who have performed in it) a uniquely historical institution. Here were created Rossini's Otello (1816) and Mosé (1836); Verdi's Alzira (1845) and Luisa Miller (1849)—to mention only a few San Carlo creations.

The 1933-1934 repertoire of San Carlo discloses Lucrezia Borgia, Lucia, Elisir d'Amore, Don Pasquale, Linda di Chamounix (Donizetti); Manon (Massenet); Mignon (Thomas); Francesca da Rimini (Zandonai); Adriana Lecouvreur (Cilea); Lohengrin (Wagner), Aida, Otello, Rigoletto, Traviata (Verdi); Boheme, Butterfly (Puccini); Isabeau (Mascagni); Martha (Flotow); La Bisbetica Domata (Persico); Matrimonio Segreto (Cimarosa); Mefistofele (Boito); Barber of Seville (Rossini); Andrea Chénier (Giordano); and three creations, namely, Maristella (Pietro); Corsaresca (La Rotella); and Virtu' Patrizia (Tosi-Orsini). Naples, if I am not mistaken, is a smaller burg even than 'Frisco.

The San Carlo conductors this season are Giuseppe Baroni and Ettore Panizza, and to cite at random some of the singers, there are Mmes. Besanzoni, Ciglia, Toti dal Monte, Favero, Gentili, Jacobo, Kowaceva, Noréna and Saraceni; Mm. Badini, Basiola, Bettoni, Formichi, Gigli, Kiepura, Minghetti, Merli, Pertile, Santiago, Schipa and Tisci.

Boheme was given at the San Carlo Opera with Eidé Noréna in the rôle of Mimi. Other singers were Augesto Ferranto (Rodolfo), Emilio Ghirardini (Marcello), and Ada Sartori (Musetta). Baroni conducted. The performance was a benefit for the Fascisti organizations of Naples. Noréna scored an immediate success with her touching impersonation. In fine voice, she sang with exquisite finish and fine feeling. In the first and second acts the sweetness and demureness of her acting won all the audience. In the third act her lovely delivery of Senza rancor caused the listeners to break into applause and stop the show to give her an ovation. A few days before Noréna had sung the same rôle at Turin and Monte Carlo. She is to repeat it a number of times in Naples and then will go to Rome.

Cavalleria and Pagliacci at Venice Theatre

The Columbia Opera Company offered a performance of Cavalleria Rusticana and Pagliacci at the Venice Theatre, New York, on May 2. Alma Michelini, a graduate scholarship student of the Juilliard School and an artist-pupil of Marcella Sembrich, sang the rôle of Santuzza with opulence of voice, tonal brilliance and excellent enunciation. In addition to these attributes, which awoke much appreciation from her audience, Miss Michelini displayed such fine histrionic aptitude that she seemed to be the only professional member of a cast otherwise composed of veteran artists. The young artist received five enthusiastic curtain calls and was the recipient of spontaneous applause at the conclusion of her arias.

Francesco Collini was the strident Turiddu. Carl Formes (Alfio), Adela Scadron (Lola) and Bianca Whitely (Mamma Lucia) were the other participants.

Pagliacci held a cast listing Rosa Bianco (Nedda), Francesco Collini (Canio), Rocco Pandiscio (Tonio), William Steil (Silvio) and Alessandro Angelucci (Beppe). Edward Lebegott conducted both operas. H. J.

Engagements of E. Robert Schmitz

Concert Management Bernard R. Laberge announces several engagements on the current schedule of E. Robert Schmitz, pianist. On May 6 he appeared in Denver, Colo., for the Music Teachers Convention; May 10 and 11, played in the Dallas (Tex.) series. On May 13 he is to give a recital in Enid, Okla., and on May 24 will be heard at the Institut Pedagogique of Montreal, Can. He also has signed contracts for appearances with the St. Louis (Mo.) Symphony Orchestra, November 24 and 25, and with the Dallas Symphony Orchestra, December 9.

Mrs. Guy Bush's Ave Maria Wins Prize

Mrs. Guy Bush's composition, Ave Maria, has won the first prize of fifty dollars offered by the Schubert Club of Los Angeles. Mrs. Bush's song, Wait for Me, is now being published. Her Easter Carol was broadcast over the five largest radio stations in Los Angeles, and was used as a harp solo on Easter Sunday at the All Souls Christian Church. A new trio for women's voices which Mrs. Bush has written, entitled Lift Your Glad Voices, was also sung on Easter at the Temple Church in Los Angeles.

Virginia Choral Festival Held at University in Charlottesville

Three Days' Sessions Include Performance of Brahms Requiem by 600 Voices—New Work by Daniel Gregory Mason Offered by Hans Kindler and National Symphony Orchestra—John Powell Lectures

RICHMOND, Va.—The three-day program of the Virginia Choral Festival ended brilliantly on April 28 at the University of Virginia in Charlottesville with the singing, in the afternoon at the open air McIntire Amphitheatre, of Brahms' Requiem by a chorus of 600 voices, conducted by T. Tertius Noble. The solo parts were ably taken by Constance Wardle, soprano, of Staunton, and Raimonde Aubrey, baritone, of Danville. There was much drama and beauty in the event and the performance was impressive.

The National Symphony Orchestra of Washington, D. C., conducted by Hans Kindler, closed the festival in Cabell Hall of the university on the night of April 28. The César Franck D minor symphony featured this concert, and was admirably interpreted. Other compositions included a world première of Dr. Daniel Gregory Mason's orchestral suite based on English folk-songs. This number fitted in admirably with the spirit of folk music dominating the festival. Dr. Noble's Introduction and Passacaglia was played as a tribute to the choral conductor, while Rimsky-Korsakoff's Capriccio Espagnole and John Powell's Natchez on the Hill were also included.

FOLK MUSIC A FEATURE

The entire festival given under the mellow influence of Virginia's leading university, delightfully situated in the foot-hills of the Blue Ridge, has been unique in its bringing out of folk-songs both in their native simplicity and in later harmonization by composers like John Powell and Hilton Rufty. Natchez on the Hill, it is said, was much like the theme song of the festival. It was played in a piano arrangement by Hilton Rufty and Marie Wilkinson on April 26, and by J. B. Wells, fiddler, at the Folk Musicians Concert the following day.

The offerings of the festival were varied and entertaining. The Old Harp Singers of Nashville sang in ensemble numbers at Cabell Hall on Friday night, receiving many encores and eliciting much praise for their polished singing.

Fiddles and banjos were much in evidence; "Fiddling John" Morris and "Sailor Dan" Hunt and their associates offered a program of square dances and old-fashioned entertainment in the amphitheatre on Friday afternoon. An audience of 500 heard John Powell give the history of many of these old tunes.

The old harp singers were directed by Dr. George P. Jackson of Vanderbilt University and they opened their program with two early American fugue tunes, and two spiritualized folk tunes, War Department and Mississippi. Fourteen other songs, arranged by Rexford Weller, Mrs. John Buchanan, John Powell and Hilton Rufty, were also included.

Among the folk singers heard were Lloyd Fitzgerald, of Greenwood, in Awake, Awake, J. B. Wells, in Beaverdam, and Horton Barker, a blind singer from Love's Mill, a regular visitor at these festivals. W. E. Dale played an ancient dulcimer, and C. B. Wohlford, a banjo.

Numerous string bands were present among them the Schuyler Stringed Band furnishing the tunes of Sourwood Mountain, Arkansas Traveler, and Cacklin' Hen. John M. Hunt, known to Southwest Virginia as "Sailor Dan," sang a couple of sea chanteys which have been landlocked in the mountains for many generations.

COMPOSERS PRESENT WORKS

Mrs. John P. Buchanan, of Marion, co-sponsor of the festival idea with John Powell, was present in company with Mrs. Joseph Byron, president of the capitol district of the American Federation of Music Clubs.

Mrs. Herbert Ragland, soprano, of Richmond, with George Harris, pianist-composer, of Richmond, and Hilton Rufty, of Richmond, opened the festival with a composers' program at Cabell Hall on April 26. Four poems of Emily Dickinson set to music by Mr. Harris were sung by Mrs. Ragland; the Charlottesville Municipal Band, conducted by Harry Lowe, played two marches and a serenade; a women's chorus from the King-Smith School of Washington, with a string quintet, gave an English-American folk-song arranged by Mrs. Buchanan.

During the festival the University Glee Club, under Harry Rogers Pratt, sang several numbers in vigorous style, while other songs were contributed by the National Trio from Washington, playing compositions of Mary Howe, a Virginia composer.

FRANK KNEISEL IN RECITAL

Frank Kneisel, violinist, played at the Woman's Club here on April 20, accompanied by Ruth Brank Kneisel. His program included compositions of Vivaldi, Lalo, Block, Sarasate and others. His tone was rich and his playing brilliant.

Harrison Christian, baritone, sang for the Ginter Park Woman's Club on April 18 at the Community House. He is a favorite in Richmond and his robust and vigorous style were praiseworthy. George Harris accompanied capably.

The Yale University Glee Club sang here on April 6 at the Woman's Club, brought to Richmond by the Sweet Briar Alumnae Association. J. G. H.

Walter Henry Hall Conducts Handel's Samson

The Columbia University Chorus was heard in Handel's oratorio Samson at the Riverside Church, New York, on April 30. Dr. Walter Henry Hall is the conductor of this organization, and assisting artists were Ruth Shaffner, soprano; Edna Mampell, contralto; Franz Trefzger, tenor; Kenyon Congdon, baritone. The organist was Charles H. Doersam, and F. Lorenz Smith was concertmaster of the professional orchestra.

Dr. Hall held the various elements in fine control. A conductor of commanding presence, he is also a musician of sensitive perception and one trained in the best traditions of his work. Under his baton, the score was projected with all its inherent nobility. The chorus was exemplary in tone, attack and nuance. The soloists sustained their parts with distinction. Miss Shaffner sang with her accustomed beauty and taste; Miss Mampell gave excellent account of the contralto passages; Mr. Trefzger displayed vocal clarity and firmness and appropriate observance of drama; and Mr. Congdon revealed a rich baritone, effectively used. The church was crowded with an appreciative audience. S.

International School of Art European Music Courses

European music courses have been added to the curriculum of the International School of Art summer sessions in Hungary and Czechoslovakia. Karel Plicka will conduct the course in folk music in Czechoslovakia. Prof. Plicka is said to be an authority on Slovak folk music and has recorded over 10,000 peasant melodies, including shepherd songs from the Tatra Mountains. In Hungary, the course will be in choral work, conducted by Laszle Lajtha, professor of composition at the National Conservatory of Budapest and curator of the folk-lore department of the National Hungarian Museum. He is also a composer and serves as director of the music department of the Commission Internationale des Arts Populaires, a part of the League of Nations.

Columbia and Riverdale Glee Clubs in Joint Concert

A joint concert by the Columbia University Glee Club and the Riverdale Country School Glee Club was given on April 20 in the gymnasium of the Riverdale Country School. The Columbia chorus had as conductor, Prof. Lowell Pierson Beveridge, assistant leader, William H. Reese, and accompanist, Carl M. Relyea. James Giddings directed the Riverdale group, and the accompanist was Jack Stoll. The program included the Riverdale School Song (Hutcheson) and Motto Song (Mannes), as well as numbers by César Franck, Arcadelt, and two Negro spirituals; the finale from Sullivan's The Gondoliers and four choruses from Patience. The two clubs joined in Rubinstein's Two Pictures from the Tower of Babel and Kremser's arrangement of the Prayer of Thanksgiving.

Petri Appears with NBC String Quartet

César Franck's quintet in F minor was played by Egon Petri, Dutch pianist, on April 29, when he made another appearance as soloist with the NBC String Quartet in the series being presented weekly over an NBC-WJZ network. All the members of the quartet, Josef Stopak, Ralph Silverman, Leon Fleitmann and Oswaldo Mazzucchi, have been members of prominent symphony orchestras in this country and Europe.

Brooklyn Apollo Club Celebrates

The Brooklyn Apollo Club (Alfred Boyce, conductor) celebrated its fiftieth anniversary banquet on April 30, at the Hotel Commodore, New York. Preceding a musical program, speeches were made by Messrs. Tienken, (toastmaster) Irish, Benson, Mezo, Post, Rev. Dr. S. Parkes Cadman, and Leonard Liebling.

"Ranks Among the Few Really Great Pianists."
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Undoubtedly in the great succession of pianoforte players. *—Observer*

A powerful and impeccable technique. *—Daily Telegraph*

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His playing is always a great pleasure to listen to on account of the subtlety and sensitiveness of his phrasing and his perfect dynamic control. *—Daily Telegraph*

PROVINCES

A performance at once noble and triumphant. *—Newcastle Journal*

Mannheimer played superbly as a musician, virtuoso and artist. *—Glasgow Herald*

We do not get many chances of listening to the pianoforte played with the masterly skill shown by Mannheimer. *—Southampton Echo*

Mannheimer gave us some superb pianoforte playing. *—Yorkshire Post*

IRELAND

Ranks among the few really great pianists. *—Belfast Telegraph*

Revealed superb technique. *—The Irish Times*

PARIS

A pianist of real merit. *—L'Intransigeant*

BERLIN

Just a deliberate grace, accompanied by elegant dexterity, which is a first condition for the playing of Mozart. *—Börsen Zeitung*

Mannheimer created something of a sensation. This is art of high value and finish. *—Germania*

ROME

A formidable programme superbly rendered and interpreted. *—Il Messagero*

AMSTERDAM

This excellent performance approached perfection. *—De Tijd*

By means of a magnificently developed technique, the passionate temperament of this Promethean pianist expressed itself without let or hindrance. *—Algemeen Handelsblad*

THE HAGUE

Mannheimer is to be counted among music's true interpreters. *—Avondpost*

FRANKFORT

He captivates the audience by his impetuous virtuosity no less than by the fine spun and crystal clear filigree of his technique. *—Frankfurter Zeitung*

HAMBURG

An artist who combines virtuosity of technique with the most delicate sensitiveness to style. *—Hamburger Nachricht*

NEW YORK

A pianist of sound taste and fluent technic. *—New York Times*

Innate delicacy pervaded his readings. *—New York Herald Tribune*

A delightful technician, and the producer of a warm, luscious and attractively colored quality of tone. *—New York American*

CHICAGO

Played brilliantly! His skill seemed inexhaustible. *—Chicago Daily News*

CINCINNATI

Playing such as Mannheimer offered justifies the belief that somewhere pianists still remain who disdain to play to the gallery. *—Cincinnati Times Star*

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CHICAGO.—At this period of the year most of the concerts and recitals are given by resident artists, clubs and other organizations. During the present week musical activities indicated no let-up and rumors that were afloat about music at A Century of Progress have been authenticated. In addition to the Detroit Symphony Orchestra concerts arranged by the Ford Motor Company for daily programs and those sponsored by Swift & Company, who have secured the services of the Chicago Symphony Orchestra, there is to be opera and music of all descriptions in several of the foreign villages now being constructed.

OPERATIC ART THEATRE PRESENTS PRODUCTIONS

The Operatic Art Theatre (Edoardo Sacerdote, director) presented excerpts from three operas on April 28 at the Chicago Woman's Club Theatre. The third act from Humperdinck's Hänsel and Gretel, the fourth act of Il Trovatore and the second act of La Gioconda formed the program. Hänsel and Gretel was sung in English while the two others were heard in Italian. In the Humperdinck excerpt, Elizabeth Lynn and Beatrice W. Brooke, who sang Hänsel and Gretel, respectively, were fêted by the large audience which practically filled the theatre. They sang well and acted in like manner, besides projecting the English text clearly. Olga Saga, the Witch, is a comedienne of high order. She kept her audience in good humor and made a hit. The balance of the cast included Ethel Zimmer, James Mitchell and Mary Barisas. In Trovatore, Pauline Sachs shone as Leonora. This young woman has a beautiful soprano voice which she uses well. Vivian Parker was an effective Azucena; John Contrafatto, a distinguished Manrico; James Mitchell, an excellent Count, and Ralph Jackson rounded out the cast. In Gioconda Barbara Drangelis, of the Chicago Grand Opera Company, scored in the title rôle. Olga Saga, possessor of a rich mezzo, was an effective Laura. Arthur Wilkinson did fine work as Enzo and James Mitchell showed his worth as Barnaba. Carl Paul, as a sailor, completed the cast. In addition to the above, other singers from the Operatic Art Theatre sang the various choruses of the three operas.

The stage and lighting effects designed by Bert Reisalfel were modern. In this young man Maestro Sacerdote has discovered a person whose ideas are unique and befitting the operatic stage.

The success of the evening, however, was due largely to Maestro Sacerdote. Like others in the same field, he has for many years contributed in giving operatic performances with semi-professionals and full-fledged professionals, many of which have rivalled those given at the Auditorium or at the Civic Opera House. During the summer the Operatic Art Theatre will present a regular series of performances of standard operas, in English and in the original languages.

CIVIC MUSIC ASSOCIATION'S ANNUAL FESTIVAL

The annual festival of the Civic Music Association took place at Orchestra Hall on April 29, with the Civic Orchestra and the combined choruses of the association giving the program. Eric DeLamarter conducted the opening number, his own transcription of Rameau's Dandanus Overture. He relinquished the baton to Albert Goldberg and Adalbert Huguelet, student conductors of the Civic Orchestral School. In the Bach B minor suite, Mr. Goldberg showed his efficiency as a conductor. Mr. Huguelet was not as successful with his reading of the nocturne and scherzo from Mendelssohn's Midsummer Night's Dream. The 500 children sang the various chorals, showing the result of excellent training.

PAULIST CHORISTERS

The Paulist Choristers of Chicago have achieved a national reputation, and at the gala concert which took place at Orchestra Hall on April 26, did excellent work under the efficient direction of Father Eugene O'Malley.

TOMFORD HARRIS ENDS SERIES

Presented by Harold Marshman, Tomford Harris gave the fourth and final recital in his series of twentieth century music at Fullerton Hall, on April 29. He played works by American and British composers with the same dexterity and brilliance with which he interpreted the works of writers of other nationalities in preceding programs.

SPIRITUAL RECITAL AT KIMBALL HALL

On April 30 Cecelia Carter, interpreter of spirituals, was heard at Kimball Hall, with Gertrude Smith Jackson, pianist and accompanist, as assisting artist. Both were cordially received.

HAMILTON CLUB CHORUS IN CONCERT

The Hamilton Club Chorus, under Harry S. Walsh, gave its fourth annual public concert at Orchestra Hall, on May 2. The program was varied, including operatic, popular and spiritual selections. Formed by eighty of Chicago's radio, church and concert singers, the chorus has been well drilled as their fine singing throughout the program revealed. Helen Hedges, soprano, was the guest artist and the only soloist on the program.

YOUNG AMERICAN ARTISTS SERIES

In her young American Artists Series at Curtiss Hall on May 2, Jessie B. Hall presented Rena Murta, soprano, and Raymond Anderson, violinist. Robert Macdonald was the able accompanist.

TARNOWSKY PRESENTS STUDENTS

Sergei Tarnowsky has a large class of piano students, but he generally introduces to the musical public only a few at a time. This able teacher, who counts Horowitz among his pupils, has often explained to us some of his views, which may appear revolutionary to some educators but are rational and necessary at the present time. In the recital at De Paul University Schol of Music Theatre on May 1, Tarnowsky brought forth seven students. The program was unique. It consisted of Chaminade's Evening and Morning, Schubert's F minor fantasie, Saint-Saens' Suite Algerienne, and Stravinsky's Petrouschka, all played in two-piano arrangements. In the Chaminade numbers Mildred Froelich and Dorothy Pollen revealed facile technic coupled with beauty of tone. The Tarnowsky pupils are not only outstanding for tone but their interpretations and musicianship are main assets. Anita Baicher and Natalie Rudeis played the Schubert fantasie in F minor with marked intelligence. Rose Goldberg and Mae Yampolski caused much enthusiasm after their reading of the Saint-Saëns suite, but it was left for Clara Siegel and Mr. Tarnowsky to furnish the sensation of the evening with the performance of Stravinsky's Petrouschka in its entirety. Tarnowsky is as fine a pianist as he is a teacher, but even with such competition Miss Siegel displayed pianism of the first order.

MAUD KEY SHELTON BROADCASTS

Maud Key Shelton, soprano, who recently returned from Europe where she sang in concert and opera throughout Germany, was soloist with the Roy Shields Orchestra on a coast-to-coast NBC broadcast, May 2. She sang Voi lo sapete from Cavalleria Rusticana and Songs My Mother Taught Me by Dvorak.

RUTH CHANOVA IN MONTE CARLO

Ruth Chanova, a fifteen-year-old Chicago girl, recently appeared in Monte Carlo as a member of the Ballet Russe. Though born in Chicago, the young dancer spent her early life in Los Angeles, Cal., where she studied dancing under Oukrainsky. In December, 1931, accompanied by her mother and grandmother, she went to Paris to continue her studies. Since then she has appeared at the Paris Opéra and in a charity benefit performance given in the Marlborough Castle, London, sponsored by the Prince of Wales. She is now under contract with the Monte Carlo Ballet Russe, where she is featured as a solo dancer.

POSTPONED KINSOLVING MUSICALE

In place of the cancelled Maria Jeritza recital, Miss Kinsolving presented Chase Baromeo, basso, and Mischa Mischakoff, violinist, in the last Kinsolving Musical Morning at the Blackstone Crystal on May 4. That the discriminating patrons of these musicales did not look too favorably upon the substitution was probably the reason for the small audience in attendance. What they lacked in number, however, they made up in enthusiasm and both the basso and the violinist were forced to add several encores to the printed list.

HENIOT LEVY STUDENT WINS CONTEST

In the recent contest of the Society of American Musicians for young musicians from eight to seventeen years of age, Rosalie Lee, piano pupil of Heniot Levy, won a public appearance under Bertha Ott's direction.

RUDOLPH REUTER ACTIVE TEACHING AND PLAYING

Rudolph Reuter has been retained by the American Conservatory for its summer term to give private and class lessons. Before school starts the pianist will make a short trip to Kansas for several programs. His annual summer recital for the many students who come to Chicago at that time will be on June 27. On May 16 he joins Prof. Frankenstein in a lecture-recital on modern music at the University of Chicago, where he will also play under Carl Bricken's direction the Schumann concerto with the University Symphony Orchestra.

AN EVENING OF CADMAN MUSIC

A program devoted entirely to the works of Charles Wakefield Cadman was given at Medinah Michigan Avenue Club on April 12. A Legend of the Canyon, Little Firefly and the first movement of the sonata in G major formed the opening group, which was played by Sol. Cohen, violinist, with Emma Brody Gottlieb at the piano. Chief interest centered around White Enchantment, described on the program as an "operatic quartet for solo voices." To a text by Nelle Richmond Eberhardt, Mr. Cadman has written melodious, engaging music and the various solos, duets and recitatives are in true Cadman form. A cast including Eric Russell Cooke, Mari Barova, Lenore Porges and Arthur Kraft gave the score a highly meritorious performance.

JOHN SAMPLE STUDIO CALENDAR

Allan Schirmer, tenor, appeared in recital in Goodwell, Okla., on April 20; in Blackwell, Okla., April 22, and in El Dorado, Kans., on May 6. John Murray was tenor soloist for Consumers' Post, American Legion, on April 20. James Couplin, baritone, has made several appearances recently in Florida—at St. Petersburg Soldiers' Home and over Station WSUN, St. Petersburg, where he was reëngaged after his first program. William Benson, tenor, was soloist for the Romantic Melodies program over NBC on April 12. He appeared in concert in Batavia, Ill., on April 22, and is to sing again in Batavia on May 13 and in Geneva on May 18. John Macdonald, bass-baritone, sang the part of Amintas in the Apollo's Club's performance of Myrtil in Arcadia on May 8. Arthur Wilkinson was heard in the tenor rôle in La Gioconda at the Operatic Art Theatre on April 28. J. Bertram Harmon was engaged as tenor soloist for the Creation, given on April 30 by the Louisville (Ky.) Civic Arts Association.

SOCIETY OF AMERICAN MUSICIANS CONTEST

A second set of contests for young people recently introduced six youngsters between the ages of eight and seventeen, who were awarded public appearances by the Society of American Musicians and Bertha Ott, Chicago impresario. The winners in the contest, held before a large audience at Kimball Hall on April 29, were Mildred Handler, pupil of Rose Lyon Du Moulin; Patricia Valleau, student of Dorothy Foster; Rosalie Lee, pupil of Heniot Levy; Nancy Rowland, student of Dorothy Wright; Aaron Bell, working with Elsa Cromer, and Bertha Ostrar, from the studio of Viola Cole-Audet. Earlier in the season the society sponsored another contest for younger players and one for more seasoned artists. These winners have already appeared in public recital, the winner of the violin section having been granted an appearance with the Chicago Symphony Orchestra.

DR. LOUIS BAILLY,

head of the chamber music department at Curtis Institute of Music, Philadelphia. On May 1 Dr. Bailly presented a program in Casimir Hall of the Institute, comprising Maurice Duruflé's prélude, récitatif et variations for flute, viola and piano; the Verklärte Nacht of Arnold Schönberg; and the Triptyque of Alexandre Tansman. Among Dr. Bailly's activities has been the directing of the annual series of chamber concerts at the Pennsylvania Museum. Two professional string quartets have gone out from Dr. Bailly's department. These are the Curtis String Quartet and the Casimir Quartet.

AMERICAN CONSERVATORY NEWS

Piano students of Rudolph Reuter and violin pupils of Herbert Butler participated in the regular Saturday afternoon recital at Kimball Hall on May 5. Doris Anderson, Fern Weaver, Eulalia Herrmann and Adele Broz were the pianists who proved worthy disciples of Mr. Reuter's successful piano method. George Leininger, Helen Hall Krumm and Ruth Shere admirably performed violin numbers.

Howard Silberer, pianist, student of Rudolph Reuter, and Lucille Turner, violinist, pupil of Herbert Butler, were heard in a concert of chamber music at the North Park College on April 20. Mr. Silberer is now on tour with the North Park College Glee Club.

William Petty, violinist, student of Henry Sopkin, appeared in recital at the Chicago Poro College on May 8. Leontine Roberts gave special demonstrations of her class work in Dalcroze Eurhythmics in the Studio Theatre on April 29 and May 2. Vera Borchert, pianist, and Irene Priessman, contralto and student of Esther Goodwin, gave a program at the Chicago Old People's Home on April 27.

LOUISE ST. JOHN WESTERVELT STUDIO NOTES

Louise St. John Westervelt directed the musical program for the annual festival of the National College of Education on May 11.

(*Continued on page 22*)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Berlin Made Nordic-Conscious In Concert of Restored Music

Danes and Near-Danes, Mostly Deadly Dull—Kuhlau, Etude King, Dished Up as Composer—Works of Yrjö Kilpinen, Finnish Lieder Composer, Make Deep Impression—Cassado Presents New Cello Sonata—Wigman's Third "Concert"—Prussian Academy Sponsors Young Native Composers—Germany's New Chamber Singers

BERLIN.—This curious period of nationalism through which we are passing brings with it some queer results, among them a sort of ancestor worship akin to that of the Chinese. An example of this recently reached Berlin via Copenhagen.

For no other visible reason, a concert was given here partly of Danish music, and partly of the music of an unimportant German composer who spent most of his life in Denmark. This music was pulled down off the dark and dusty shelves whereon it had found its, as one might suppose, last resting place and was rehearsed and played amid much pomp, circumstance and press-agent activity of no mean order.

The instigator of all this was the Nordische Gesellschaft, a German society whose purpose is to make people Nordic-conscious. The conductor selected for the occasion was Ebbe Hamerik and in his honor a reception was given by the Danish Ambassador to representatives of the press. On the program of the concert (held in the large hall of the Philharmonic before an audience of very considerable size) were works by Carl Nielsen, Ebbe Hamerik and Friedrich Kuhlau, all of the latter being marked "Uraufführung"—first time anywhere. It did not do Mr. Kuhlau much good to have his works premiered a hundred years after he was dead—nor anybody else! Nielsen (1865-1931) was represented by his first symphony, composed in 1888, a work of the sort known as *Kapellmeistermusik*. Hamerik presented his Quasi Passacaglia e Fuga for string orchestra. Hamerik was born in 1898. He composed this counterpoint exercise in 1932.

Kuhlau (1786-1832), known to all beginners in the art of piano playing, was also a good technical composer of music in larger forms. He was a well drilled second-rater of his day, just as Nielsen was a well-drilled second-rater of a later day. The works of his on this program which have waited more than a hundred years for a hearing were an overture entitled William Shakespeare, a piano concerto brilliantly played by Johanne Stockmarr, and the overture to the opera The Magic Harp (in the orchestration, no harp!). According to the records, Kuhlau was a German who spent nearly all of his life in Denmark. He knew a good deal about music but was evidently deficient in the art of push.

So far as this benighted critic can discover, this German-Danish-Nordic concert served but one good purpose: it introduced to the public a really capable conductor. Ebbe Hamerik is far too good to be buried. He appears to possess small talent for composition but as a conductor he should be able to hold his own even in these days of many conductors.

THE HUGO WOLF OF FINLAND

A Nordic concert of far greater musical worth was given by Gerhard Hüsch, of the Städtische Oper, accompanied by Hanns Udo Müller, also of the Städtische Oper, who presented a program of songs by Yrjö Kilpinen, the Hugo Wolf of Finland. Kilpinen was born in Helsingfors in 1892, studied in Berlin and Vienna, and has devoted himself almost exclusively to the composition of songs, of which he has written more than 400; not commonplace, popular works of no special significance but individual tone paintings, characteristic, and of such great interest that an entire evening devoted to them left the public crying for more—and how many composers are there who could deliver a one-man show with equal success?

A part of this success was due of course to the artistry of Mr. Hüsch and his excellent accompanist, but even such good work could not arouse the enthusiasm that was shown on this occasion were there not genuine appeal in the music presented.

This scribe wishes that his old friend Oscar Thompson, or some other instructor of music critics, would tell us how to describe music. As usual, when one would like to tell his public how good a new work is, words fail. It is no easier to describe new music than it is to describe a new perfume. Perhaps it is best merely to report that "a good time was had by all" and leave it at that.

Six of the songs had to be repeated. These were: Von zwei Rosen; Der Skiläufer; Anmutiger Vertrag; Am Kirchenstrande; An das Lied; Tausend stille weisse blaue Blumen. Others that found particular favor with the public were: Blüten, Blüten; Fjeldlied; Der Säemann, and Vöglein Schwermut.

CELLIST-COMPOSER IN SPANISH SONATA

Gaspar Cassadò, cellist, gave a recital in which one of his own compositions was included—a sonata in old Spanish style. While not at all times "old," having as it did some passages of twentieth-century harmony, this work proved to be of interest, well constructed, conservative and well balanced. It was a program of sonatas: Mozart K. 358; Beethoven op. 102, No. 2; the Cassadò work, and Schumann's Phantasiestücke, op. 73.

Cassadò was ably assisted by Giulietta von Mendelssohn-Gordigiani, who only occasionally committed the familiar sin (at cello recitals) of playing too loudly. Even the low cello notes were decidedly sonorous. However the cellist did not grind and saw and scratch to get his fair share of the proceedings.

THREE TIMES MARY WIGMAN

Mary Wigman appeared here for the third time this season, giving her dance cycle, Schwingende Landschaft (Swinging Landscape), dances of women, and two gypsy dances. A large audience applauded and cheered. The music by Hanns Hasting, for piano, drums, pipes, etc., was of some interest.

Fritz Wolff, tenor of the Staatsoper, sang Die Schöne Müllerin by Schubert, all of the twenty-five songs, and all of the verses. The auditorium was full and many people had music, or books of the poems, and followed the sentimental story with evident interest. But Schubert, alas! is great when he is great, and deadly at other times; and there were some other times in this cycle.

YOUNG GERMANY: 1934

Under the patronage of the Prussian Academy of Arts, an orchestra and choral concert was given presenting works of pupils of Georg Schumann. One of the opuses and one of the composers was of genuine interest. This was Hans Vogt, who conducted his concerto for piano and chamber orchestra. The piano part, which is brilliant, difficult and effective, was excellently played by Richard Laugs.

Vogt is a young man of immature appearance and manner. Neither precocious nor cock-sure of himself. Just a healthy, normal boy, with ideas and ambition, seeking his way. If it carries out the promise of this work, it will be a good way and will go a long distance. This music is highly individual, personal. It is moderately modern, all of a piece. Which is to say that it is one style throughout. It has interesting thematic material and this material is interestingly developed. The chamber orchestra consists of strings, two clarinets and a bass clarinet and the orchestral effects proved to be immensely attractive.

Other works on this program were: prelude and fugue for organ by Friedrich Miltz, played by Friedrich Bihn—a commonplace piece with an ugly fugue; two songs for baritone and orchestra by Theophil Stengel, sung by Georg Höllger—the poems by Nietzsche and the music by Wagner; and a cantata for soprano solo, chorus, orchestra and organ by Fritz Werner, a mature musician and excellent, thoroughly routined conductor who writes with authority in the manner of the great masters of sacred oratorio. Fine, stirring music but music of a past age. Nothing in the least individual about it. To sum up the impressions of the evening, all of these young men show their fine training but only Hans Vogt has anything to say for himself.

KNIGHTS OF THE VOCAL CORD

The list published here of those to receive the honorary title of *Kammersänger* (Chamber Singer) includes Maria Müller, Frida Leider, Käthe Heidersbach, Marcell Wittrisch, Margarete Klose, Helge Roswaenge, Jaro Prohaska, Rudolf Bockelmann and Heinrich Schlusnus.

FRANK PATTERSON.

Washington Choirs and National Orchestra Are Heard in Festival

Winner Awarded Gold Medal in Music Memory Contest by Hans Kindler—Local Composers' Works Presented

WASHINGTON, D. C.—A musical festival was presented by the choirs of twelve churches and the National Symphony Orchestra (Hans Kindler, conductor) under the auspices of the Columbia Bible Training School.

On April 30, at the First Congregational Church, six choirs were heard. Participating were those of the Epworth M. E. Church (directed by Robert Ruckman), Mt. Pleasant Congregational Church (led by Norton M. Little), St. John's Episcopal Church (conducted by T. Guy Lucas), Calvary Baptist Church (directed by Florence Howard), St. Alban's Episcopal Church (led by Walter Nash) and the National Baptist Memorial Church (conducted by George Ross). The combined choirs of the six churches, under the direction of Mr. Little, offered an exquisite interpretation of Fierce Was the Wild Billow (Noble) and The Heavens Are Telling (Haydn), in which Mary S. Apple, William P. Shanahan and Arthur C. Gorbach were heard in solo passages.

On May 1, also at the First Congregational Church, six other choirs sang. These were from the Foundry M. E. Church (directed by Justin Lawrie), St. Thomas' Episcopal Church (led by Loyal B. Aldrich), Takoma Park Presbyterian Church (conducted by Mrs. Albert W. Volkmer), Epiphany Episcopal Church (directed by Adolf Torovsky), National City Christian Church (led by W. E. Braithwaite) and Mt. Vernon Place M. E. Church (conducted by R. Deane Shure). The six choirs combined under the direction of Justin Lawrie in a superb performance of Fierce Was the Wild Billow (Noble) and The Heavens Are Telling (Haydn), with solo passages sung by Lillian Letham, Robert Frederick Freund and William E. Braithwaite.

500 SINGERS APPEAR

On May 2, before a large audience at Constitution Hall, all twelve of the above named choirs and the National Symphony Orchestra (directed by Hans Kindler) offered a program which might be classed as the outstanding one of the season. The singers and orchestra opened with the Hallelujah chorus from The Messiah (Handel) and closed with that from The Mount of Olives (Beethoven). The large ensemble, including 500 voices and orchestra, also presented Jesus, Joy of My Desiring (Bach), Gloria, from the Twelfth Mass (Mozart) and 150th Psalm (Franck). God So Loved the World (Stainer) was sung by the chorus alone. For orchestra alone, to which Mr. Kindler gave masterly readings, were the adagio and the allegro from the organ concerto in G major (Bach), Dance of the Nymphs and Satyrs from the cantata Amor and Psyche (Schumann) and Capriccio Espagnol (Rimsky-Korsakoff) in which number the solo passages were finely executed by Concertmaster Frank Gittelson.

In his brief remarks Mr. Kindler referred to the music festival as a demonstration, pointing out the future possibilities of producing serious works, such as the Beethoven ninth symphony, requiring the coöperation of choir directors of Washington churches and their selection of the best voices.

In the National Symphony Orchestra's music memory contest, the winner was Benjamin Levenson, talented young cellist, a student at the Roosevelt High School. Mr. Kindler announced the winner and presented young Levenson with a gold medal. The contest was held in conjunction with the National Symphony Orchestra's students' concerts at Central High School.

COMMUNITY CENTER EVENTS

Sponsored by the Music Club of the Jewish Community Center (Maurice Bisgyer, executive director) before a large audience at the Cafritz Auditorium on April 29, there was a music festival. That Samuel Bugatch, local composer, is a thorough conductor was evidenced in the superb program offered by the Poale Zion Chorus—its début—and the Choral Society of the Jewish Community Center.

Among the many choral numbers presented by the two groups was Die Vant, composed and directed by Mr. Bugatch. The musical structure of Die Vant, evidenced by the excellent performance by the combined choruses of fifty voices, deserves the classing of Mr. Bugatch's work among outstanding choral compositions.

The guest artists were Lazar Weiner of New York, who interpreted his own compositions, Prelude, Lullaby, Dance and Little Story, on the piano, and Frieda Etelson, violinist of Baltimore, Md., who gave a musicianly interpretation of Der Ner Tomid (J. Medvedieff) and Moto Perpetuo (C. Bohm).

Other soloists were Nettie Sadle, pianist, Ida Friedman, soprano, Al Golden, tenor, Dr. Charles Gordon, baritone, and Rose Krucoff, soprano. Miss Krucoff sang compositions by Lazar Weiner, with the composer accompanying. The new Center Male Quartet (Al. Golden, R. Iseman, J. Zaltsman and H. Guinn) was one of the attractions.

Among the notable musical events of the season was the recital by Felicia Rybier, Polish pianist, for a distinguished audience on April 25, sponsored by the Felicia Rybier Music Club. With the masterly execution of the first movement of Tschaikowsky's B minor concerto (Helen Spasoff at second piano) and Scriabin's nocturne for left hand alone proving the highlights of the program, splendid interpretations were also given to works of Chopin, Paderewski and Borodin.

G. S.

Shuk Conducts New York Civic Orchestra

Lajos Shuk, who, although an American citizen, is conductor of the Arad (Rumania) Symphony Orchestra, directed the New York Civic Orchestra on May 2, before a large audience at the American Museum of Natural History, New York. His appearance registered fine success, for he commands his men with an authority that is natural and musicianly. His presentation of the overture to Midsummer Night's Dream was full of delicacy, contrasting with the vigor of Beethoven's fifth symphony. Six Rumanian Dances by Bartok had variety of feeling in their minor modes, and were performed with spontaneity. The playing of Richard Strauss' Rosenkavalier excerpts brought pleasure, and the Johann Strauss polka, Tritsch-Tratsch, had to be repeated. Mr. Shuk shared the applause of the large audience with his men.

F. W. R.

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NEW YORK CONCERTS

APRIL 30

Robert Crawford A first New York recital by Robert Crawford, American baritone, who has previously appeared here as soloist with the Oratorio Society and is active in that capacity at St. Thomas' Church, brought an interesting and unusual program in Town Hall. Versatility is Mr. Crawford's to unusual degree, for he is a Princeton graduate, a product of the Juilliard Graduate School, and has acted as conductor of various New Jersey choral groups and musical director of the Newark Music Foundation. He is also a proficient composer (four of his songs were on the program). The list which he gave ranged widely over many periods and schools, including also an aria from Handel's Samson, old English airs by Boyce and Bury, three Lieder by Brahms, Stravinsky's Histoires pour Enfants, songs of Ravel and Debussy, a group in English including Gruenberg's amusing Animals and Infants (to five poems by Vachel Lindsay), works of Hammond, O'Hara, Ide and Taylor.

Mr. Crawford's voice is a finely-placed one of manly timbre, suavely produced and of considerable volume. His skill in projecting song texts shows considerable natural aptitude and careful study. Musicianship, intelligence and ardor were apparent in his singing of the Brahms and Handel music, and in the works he employed many of the arts of the interpreter. His own compositions, entitled Poppy Flower, Pagan Prayer, Revolt and Over the Thames, were impressionistic in idiom. Harrison Potter at the piano gave good support. The audience was extremely cordial and called for encores.

MAY 2

Down Town Glee Club A capacity audience filled Carnegie Hall on Wednesday night to hear the Down Town Glee Club (Channing Lefebvre, conductor) in concert, with Grete Stueckgold as soloist. Club soloists were Victor Edmunds and Joseph F. Brush, and George Mead and Arthur Schwartz sang a duet. The choral numbers were interesting and unusual, ranging from Palestrina, Schumann and Brahms items to folk-songs of various countries, and The Leap of Roushan Beg (Horatio Parker), Mr. Lefebvre's Seven Caricatures and David Jazz of Joseph Wagner. The Seven Caricatures was the composer's conception of the treatment certain composers might accord a four measure theme. The methods followed were those of Palestrina, Bach, Handel, Debussy, Stravinsky, Puccini and Tin Pan Alley. It is an amusing sequence and won much applause. Mr. Wagner's account in jazz terms of the Biblical giant-killer was highly effective. The chorus sang well, with robust tone and good control of volume. George Mead was assistant conductor and accompanist; Harold Friedell, the organist.

Mme. Stueckgold displayed the glories of her soprano voice in the Liese, liese fromme Wiese from Weber's Der Freischütz and a group of Schubert. She sang with faultless technic and exquisite feeling. The audience called enthusiastically for encores. Celius Dougherty was her artistic accompanist.

MAY 3

Sittig Trio The Sittig Trio gave another concert at the New York Junior League on Thursday afternoon. Their program was made up of trios from the works of Valentini, Mozart and Gade, and the violin and piano sonata in C minor of Grieg. The members of the ensemble are Margaret Sittig, violin, Edgar H. Sittig, cello, and Frederick V. Sittig, piano. The three played with the tonal suavity and coherence which comes of long association, and remarkable unity of expressive impulse. They show meticulous distinction of style and a generous play of color.

Miss Sittig and her father offered a notable tonal blend in the Grieg work. The violinist is an artist of abundant temperament and artistic vitality. Her delineation had strength, depth and unfailing clarity of outline. The audience brought her back for an encore. For the trio numbers there was warm enthusiasm and the three Sittigs bowed to cordial plaudits.

MAY 4

Doris Frerichs Doris Frerichs gave a piano recital in Steinway Hall before a capacity audience. Miss Frerichs (an artist-pupil of Carl M. Roeder) chose a comprehensive program, opening with two sonatas of Scarlatti and the Bach-Liszt fantasia and fugue in G minor, proceeding to the Beethoven sonata, op. 81a, pieces in the romantic idiom and several couched in modern terms. The young artist scored an emphatic and deserved success. She has a long list of technical virtues, including lucid touch, crisp execution, and command of the range of dynamic effects, from sonority through fine-spun delicacy. On the expressive side, Miss Frerichs has a rich vein of poetic imagination, which she draws on freely. Her interpretations have color, individuality and perspective. Sustained applause attested the enjoyment of the audience.

Other Concerts

Gala Opera Concert, Town Hall, May 6, evening.

Four-Day Bach Festival Led by Albert Stoessel at Juilliard School

Unabridged Performance of St. Matthew Passion is Feature of Week —Faculty Artists Assist Graduate Students in Ensembles— Cantatas, Concerti and Organ Music Given

An ambitious and markedly successful undertaking was the Bach Festival given by the Juilliard School of Music, which presented artists of its faculty and graduate school in four concerts of this master's works on May 1, 2, 3 and 5. That the auditorium of the school was filled to capacity on all occasions, with numbers seated on the stage at certain of the concerts, testified to the interest and enthusiasm the programs created. The vocal works were sung in English translation in all cases.

Albert Stoessel conducted all but one of the performances, the exception being when he appeared as violin soloist. Other eminent faculty members who played solo parts were Ernest Hutcheson, pianist, Georges Barrère, flutist, and Hugh Porter, organist. By far the bulk of the solo work was done by members or alumni of the Graduate School. Assisting the singers and the orchestra of the Juilliard School in the final concert, an uncut performance of the St. Matthew Passion, given in two sessions on May 5, were the chorus of the Oratorio Society of New York and the Choristers of St. Thomas' Church, the latter appearing by courtesy of Dr. T. Tertius Noble.

ST. MATTHEW PASSION HEARD IN FULL

This hearing of the Passion was said to be the first given in its entirety in New York City. The sessions, at 5:30 and 8:30 o'clock, attracted a large and reverent audience including many notables in the world of music. It was a rare opportunity to view the work in its structural plan as conceived by Bach, and the performance, far from seeming tedious or repetitious, achieved a unity and climactic force that abbreviated versions sometimes lack.

The vocal soloists in the oratorio were Marvel Biddle, Martha Dwyer, Helen Van Loon and Helen Furnum, sopranos; Pauline Pierce and Risé Stevens, contraltos; Allen Stewart and Willard Young, tenors; Julius Huehn, baritone; Roderic Cross and Gean Greenwell, bassos. The instrumental soloists were Harry Glickman and Joseph Knitzer, violinists, who led the two string orchestras required in this work; Harry Fuchs, cello; Frederick Wilkins and Robert Bolles, flutes; Stephen Pecha and Carlos Mulinex, oboes; Viola Peters and Gregory Ashman, cembalos (a modern piano taking the place of the early instrument), and George William Volkel, organ.

Particular beauties of expression were secured by Mr. Stoessel in his conducting of the choral portions of the work, which was of dramatic power and excellent tonal quality. The singing of the chorales that intersperse the narrative was achieved with fine restraint and emotional force. The work of the double chorus in such towering tonal edifices as the final section with the quartet was outstanding. This conductor has, in many years of activity, including the annual performances of the Mass in B Minor by the Oratorio Society, demonstrated his mastery of the Bach tradition. His readings are deeply human and tender, with keen emphasis upon the rhythmic and lyrical elements of the scores, while maintaining a strict and just command of structure and tempi.

The soloists presented varied degrees of vocal finish, though in every case they had been trained to an understanding of the spirit and idiom of the score. Outstanding were the poignant and finely eloquent voicing of the words of the Saviour by Julius Huehn, though the work affords no aria for the baritone; and the singing of Pauline Pierce and Risé Stevens in the beautiful airs allotted to the contralto; while Roderic Cross scored in the bass solos. The orchestral accompaniment showed a surprising degree of virtuosity on the part of student players, the violins in particular weaving a web of beguiling tonal purity in their obbligati to certain of the solos. The reception by the audience showed that it had been profoundly impressed by the performance, though incipient applause was stilled by Mr. Stoessel, and the throng left the hall in reverent silence.

OTHER WORKS PERFORMED

The festival opened on May 1 with a program containing four church cantatas. Roland Partridge, tenor, and Harold Boggess, bass, were heard with the Oratorio Society chorus and the school orchestra in the cantata No. 104, Thou Guide of Israel. Josephine Antoine, soprano, gained particular success in the solo cantata No. 51, Rejoice Greatly. Risé Stevens, contralto, scored in the solo cantata, No. 53, Strike, Thou Hour, and the concert was concluded with the Magnificat, in which Martha Dwyer, soprano, Martha Irwin, mezzo-soprano, Inga Hill, contralto, and Messrs. Partridge and Boggess collaborated with the chorus and orchestra. Mr. Stoessel won acclaim for his conducting of the elaborate and beautiful choral works.

On May 2 a capacity audience heard the first and second Brandenburg concertos brilliantly performed by the school orchestra, the great Passacaglia for organ played by George William Volkel with sure mastery, and the merry Peasant Cantata, sung by Ruby Mercer, soprano, and George Britton with the chorus. This program of marked contrasts, demonstrating the versatility of Bach's genius, was of a deeply satisfying nature. The applause was warm for Mr. Stoessel and the various participants.

The third concert brought a feast of Bach instrumental music, including the remaining four of the Brandenburg concertos and the organ Fantasia and fugue in G minor, superbly performed by Hugh Porter. Distinguished soloists in the concerto No. 5, for piano, flute, violin and strings, were Ernest Hutcheson, Georges Barrère and Mr. Stoessel (the last as violinist), while Edgar Schenkman conducted. The solo parts (especially the elaborate one for the clavier by Mr. Hutcheson) were brilliantly performed. The concerto No. 4, in G major, which was stirringly interpreted under Mr. Stossel, enlisted three student soloists of professional calibre, Marjorie Fulton playing the violin part with fine vigor and command, and John Petrie excelling in the difficult flute solo passages, assisted by Robert Bolles on the same instrument. The audience recalled the conductor and soloists repeatedly.

This Bach festival was one of such popular appeal and marked by a demonstration of such superior student musicianship, spirit and appreciation of style, that similar series will doubtless be given by the Juilliard forces in the future.

R. M. K.

Gertrude Kappel Concludes Active American Season

Gertrude Kappel, soprano of the Metropolitan Opera, has concluded her seventh season with that organization, and returns next fall for her eighth. Mme. Kappel began her 1933-34 American activities by appearing last autumn with the San Francisco Opera, singing Isolde. She came East to fulfill her schedule at the Metropolitan, where she was heard again in the Wagnerian röles with which she is associated. It is expected that next year the Metropolitan will reinstate in its repertoire Elektra by Strauss which Mme. Kappel introduced in 1932-33. Another event of the American season which the soprano has just closed was her first New York recital, which took place in Town Hall. As a result of this appearance, Mme. Kappel is extensively booked for recitals and concerts next season throughout the United States and in Canada.

GERTRUDE KAPPEL

As a fitting culmination for her 1933-34 activities here, Mme. Kappel had the distinction of being chosen by Toscanini as a soloist in the two Wagnerian programs which he presented with the New York Philharmonic-Symphony Orchestra. The first one, April 15, featured the Love Scene from Act II of Tristan and Isolde; the other, April 29, closed the Philharmonic's season, and in it Mme. Kappel sang excerpts from Die Walküre and the Immolation Scene from Götterdämmerung.

Mme. Kappel sailed for Europe on May 2 by the SS. Albert Ballin, going first to Germany, where she is to sing in several cities. After this she goes to Switzerland, where she will study and coach for the coming season.

Alma Gluck Becomes Grandmother

Mr. and Mrs. Russell W. Davenport of New York are the parents of a daughter, born on April 21 in Pittsburgh, Pa. Mrs. Davenport is the former Marcia Gluck, daughter of Mrs. Efrem Zimbalist (Alma Gluck). The baby has been named Cornelia Whipple Davenport.

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Mr. Clemens earned new respect for his artistic treatment of the music of the redeemer of Amfortas. He sang intelligently and with well sustained style.—*W. J. Henderson. N. Y. Sun.* Apr. 23. 1934.
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HIPPODROME NATIONAL OPERA

CAVALLERIA RUSTICANA AND PAGLIACCI, APRIL 30

The familiar double bill of Cavalleria Rusticana and Pagliacci was given on Monday night. Giuseppe Bamboschek conducted both works. The cast of the Mascagni tragedy comprised Della Samoiloff (Santuzza), Lawrence Power (Turiddu), Carlotta Bruno (Lola), Georgia Standing (Mamma Lucia) and Rocco Pandiscio (Alfio). The characters in Pagliacci were taken by Santo Biondo (Nedda), Giuseppe Radaelli (Canio), Joseph Royer (Tonio), Edgar Allan (Silvio) and Eugenio Prosperone (Beppe). The performances were notable for musical quality and dramatic effectiveness.

The operas were preceded by the inaugural ceremony of the fifteenth administration of the Italian Dressmakers' Union, Local 89, I.L.G.W.U. Mayor LaGuardia was honorary guest and made an address.

NORMA, MAY 1

The company inaugurated the month of May with a new production, Bellini's Norma. Anna Leskaya sang Norma; Bruna Castagna, Adalgisa; Giuseppe Radaelli, Pollione; Nino Ruisi, Oroveso. It was Miss Leskaya's first appearance this spring with the organization and she was hailed enthusiastically. She evidenced musicianship and experience and was a striking figure as the Druid priestess. Mme. Castagna again exhibited splendid vocalism, singing with smoothness and ease. She was particularly successful in the duet with Norma in the second act. Her acting was in character with the part of Norma's rival. Mr. Radaelli sang with unbridled power, and would have been more effective had he exercised vocal control. Mr. Ruisi was well versed in the part of the Arch-Druid. Jan Marlo was Flavio; Alice Haeseler, Clotilda. Giuseppe Bamboschek conducted and the chorus sang in praiseworthy fashion. The entire performance was received with appreciation and applause by a good sized audience.

IL TROVATORE, MAY 2

On Wednesday evening Verdi's Il Trovatore was given another presentation, a spirited and meritorious performance under the baton of Alberto Baccolini. Anna Leskaya, making her second appearance on the Hippodrome stage in as many nights, sang the rôle of Leonora. Bruna Castagna as Azucena was again warmly applauded for her convincing portrayal of the vengeful gypsy. Pasquale Ferrara as Manrico gave a worthy interpretation. Other members of the cast included Ethel Morton as Inez, Joseph Royer as Count di Luna, Nino Ruisi, who was impressive vocally and dramatically as Ferrando, Jan Marlo as Ruiz and Paul Farber as a gypsy. An audience of good proportions generously applauded the performance.

LA TRAVIATA, MAY 3

Another presentation of La Traviata was given on Thursday night, with an excellent cast, ably conducted by Alberto Baccolini. The part of Violetta was taken by Santa Biondo, that of Alfredo by Rolf Gerard, and Giuseppe Martino-Rossi was Germont. Other rôles brought Alice Haeseler, Ethel Morton, Eugenio Prosperone, Luigi De Cesare, Paul Farber and Enzio Rosso. The audience was large and applausive.

SAMSON ET DALILA, MAY 4

The first performance of Saint-Saëns' opera by the present Hippodrome organization brought a cast including Bruna Castagna as the Philistine temptress, Pasquale Ferrara as Samson, Joseph Royer as the High Priest, Nino Ruisi as the Old Hebrew and Norman Cordon as Abimelech. Miss Castagna was an impassioned Dalila, her rich voice used in stirring fashion and her dramatic impersonation excellent. Mr. Ferrara brought a virile voice and strong physique to the rôle of the hero. Mr. Royer was a dignified High Priest. The other artists were capable in their briefer contributions. The work of the chorus and the ballet added much to the production. Giuseppe Bamboschek conducted with authority.

THE BARBER OF SEVILLE, MAY 5 (MATINEE)

Rossini's lively work The Barber of Seville was the offering of Saturday afternoon. A competent cast was presented, comprising Leta May (Rosina), Giuseppe Barsotti (Almaviva), Rocco Pandiscio (Figaro), Nino Ruisi (Don Basilio), Panfilo Testamala (Don Bartolo), Alice Haeseler (Berta), Jan Marlo (Fiorello) and Eugenio Prosperone (Sergeant). A spirited performance, tonally meritorious and well directed in point of action, reflected credit on Alberto Baccolini, the conductor.

LA FORZA DEL DESTINO, MAY 5

A capacity house heard the second La Forza del Destino. May Barron, mezzo-soprano, made her début with the Hippodrome forces, singing Preziosilla, and was received with acclamation. Pasquale Ferrara, Nino Ruisi and Panfilio Testamala were the new Don Alvaro, Padre Guardiano and Fra Melitone, respectively. Norma Richter again scored as Leonora and Giuseppe Martino-Rossi as Don Carlos. Alberto Baccolini led the orchestra meritoriously.

LA BOHEME, MAY 6

Puccini's La Boheme had its first presentation by the company this season in Italian, witnessed by an audience numbering 5,000. It served to introduce a newcomer at the Hippodrome, Anna Hamlin, daughter of the late George John Hamlin, eminent American tenor, in the soprano rôle of Musetta. The production had been carefully prepared and was satisfactorily staged. It was received with grateful applause.

Santa Biondo was convincing in her portrayal of Mimi and sang with style and musicianship. Lawrence Power as Rodolfo did not on this occasion exhibit the essentially warm timbre of his voice, resorting to cheap display and bad vocalism which marred the beauty of Puccini's music. Miss Hamlin lent her full bodied and opulent tones with particular success to the singing of the Waltz. The other parts were sung and enacted in commendable manner by Joseph Royer, Giuseppe Interrante, Nino Ruisi, Panfilo Testamala, Lodovico Oliviero and Eugenio Prosperone. The orchestra and chorus were for the most part proficient. Giuseppe Bamboschek directed.

Neighborhood Music School Holds Open Week

The Neighborhood Music School in New York held an open school week from April 30 to May 5. During this period a comprehensive idea of the work accomplished by the students was given under the supervision of the director, Janet D. Schenck.

On Monday evening the concert in the auditorium showed a cross-section of the work, including orchestras, ensembles, soloists, and demonstrations of junior and senior theory. Wednesday was devoted to regular classroom activities, embracing the preparatory group, junior and senior theory classes, individual lessons, music discussion group, chorus rehearsal and ensemble.

On Friday afternoon the junior, intermediate and senior orchestras played. Guests at the school at this time also were invited to listen to various individual lessons. In the evening there was a symposium on music and how it serves the district in which the school is located. Mrs. Schenck was the chairman, and the speakers programmed included Hardinge Scholle, director of the Museum of the City of New York; Mrs. M. W. Lauson, librarian; Helen M. Harris, head worker of Union Settlement, and Frances H. Benjamin, of the East Harlem Nursing and Health Service.

Saturday morning the children at the school had an opportunity to show the progress they are making. Visitors attended individual lessons, heard a music discussion group, listened to fingerboard theory for violin juniors, theory for piano juniors and ensemble work. The open school week was concluded with an informal concert.

The splendid work of the pupils, their interest and appreciation, gave ample evidence that the Neighborhood Music School is serving a well defined purpose in the social betterment and cultural development of the community.

G. N.

Exile from Germany Fails to Daunt Musical Spirit of Emanuel Feuermann

Eminent Cellist, Now Embarking on World Tour Which Will Bring Him to America Next Season, Tells of the Concerto Especially Written for Him by Arnold Schönberg

VIENNA.—The Austrian cellist, Emanuel Feuermann, whose eminence in his home city, Vienna, is matched only by that of his brother Sigmund, violinist, and his sister Sophie, pianist, met me in a modest little cafe the day after his concert and the day before his departure for a round-the-world concert tour. We talked of sundry matters of varying importance. I coaxed him into telling how he was exiled from Germany.

"Call it irony of fate or what you like," said the cellist, "it is remarkable under what circumstances I received the letter calling for my resignation as professor of the Berlin Hochschule. It was addressed to the Musikverein Hall, Vienna, where I played at a Jewish charity concert. I got it in the artists' room on the night I played. I was flattered, of course, and took it as a congratulation for my concert. At the same time I thought of Germany, hospitable and musical, of the 167 German cities I had played in, of my first appearances there at eleven years of age with the Berlin Philharmonic and in the Leipsic Gewandhaus under Nikisch. . . . Besides flattering me, this letter gave me one thing that I missed in the Hochschule—leisure, which I am utilizing now for my round-the-world concert tour."

"Where are you going now, Mr. Feuermann?"

"Pushing my way eastward, Sofia, the Balkans, Palestine. In May I am playing in London with orchestra with Bruno Walter."

WILL PLAY NEW SCHÖNBERG WORK

"What, may I ask?"

"That I cannot say yet. I was going to play the new Schönberg cello concerto, you know the one he transcribed freely from Monn's harpsichord concerto—a delightful mixture of old and new idiom, so to say—tremendous technically. Schönberg and I worked on it for a week in Paris. By the way, my idea of Schönberg suffered some modifications after I met him. I imagined him to be one of those strict personifications of precision, almost straight-jacket exactness. I was pleasantly disappointed, however, in finding him to be leniency and tolerance itself. He allows the artist all the freedom in the world.

"As I said, I was going to play the Monn-Schönberg concerto at London in May, but this would not do without Schönberg's presence. It seems he cannot get away just now. The concerto will probably have its world première somewhere in Japan or the Dutch Indies, where I shall be in July. I am landing in San Francisco in December and will be in America two or three months."

PROBLEMS OF THE CELLO

Our conversation drifted to cellists and cello playing. I took a deep breath and ventured:

"Now that the cello is universally recognized as a solo instrument on the level with the piano and the violin, do you think that we shall live to see the day when cellists will be as active as many pianists and violinists?"

"No," said Feuermann smiling, "I do not. It is true that the cello has recently won full recognition as a solo instrument, largely due to Pablo Casals' achievements. And it is true that a great number of ambitious young musicians took it up, but the immense difficulty of the instrument still stops most of these, so that only the best manage to overcome them. Therefore there are practically no bad cellists. One is either a good cellist or no cellist at all.

"How about the limitations of the literature?" I said, coming back to the usual question one asks of cellists.

"What we lose in quantity, we shall have to make up in the quality of playing," was Feuermann's reply.

We then talked about the artist's concert the night before. He mentioned his instrument.

"My Montagnana had not been played for over 100 years. Since 1815 it had belonged to an English country gentleman, or rather was in the possession of the family, and it was kept as a piece of furniture. It was marvelously preserved and looks like new. Then the family became impoverished and had to sell the instrument to Hill's, whence it came into my possession. At first I derived no pleasure in playing it. The thing vibrated awfully: it had slept too long. But then I noticed an improvement in results. This continued and now it is the loveliest instrument I know."

At this point it was time to part and to wish Emanuel Feuermann *bon voyage*.

A. R.

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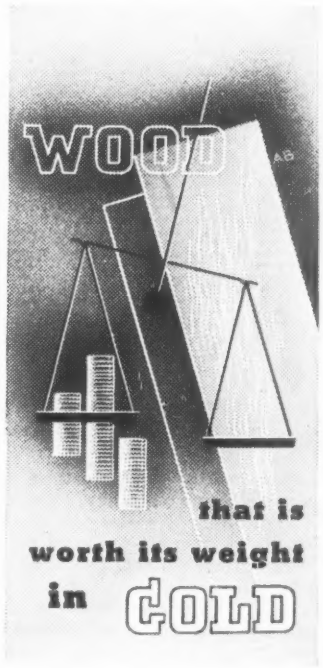

Where or how he obtained it, remains unknown. But the greatest treasure of Joseph Guarnieri — many of whose violins rank with those of Stradivari —was the famous log of spruce from which he carved their tops.

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Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

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CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

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BERLIN, GERMANY—FRANK PATTERSON, Charlottenbrunner Str. 42-A, Berlin-Grunewald.

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Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and brasseries in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK May 12, 1934 No. 2822

Praise is the pension paid by the critics to genius.

—o—

Narrow musical minds think no works right that are above their own capacity.

—o—

The past winter has produced no new composing genius, but there's a new season to look forward to in 1934-35.

—o—

Lucrezia Bori, Giovanni Martinelli and Leon Rothier are the only leading Metropolitan Opera singers of twenty years ago who still sing with that institution.

—o—

Leopold Stokowski asked the Philadelphia Orchestra Association for a year's Sabbatical leave, but the directors granted him only six months—which is one of the most effective compliments they could have paid him. Had the proposition been put to Stokowski's audiences, he might have had no vacation at all.

—o—

William H. Woodin

A versatile figure in arts, business and statesmanship is lost in the death of William H. Woodin, former Secretary of the Treasury. It is not necessary to dwell here on his achievements as director or head of various corporations, or in his capacity as a public servant. What is significant to the musician in America is the practical demonstration, in the life of this energetic and cheerful little man, that a maligned country (artistically) does have its share of talents that are somehow submerged in the urgent demands of industrial life.

Like Gen. Charles Dawes, Mr. Woodin might have been a composer by profession instead of avocation if his course through life had been otherwise directed. His ability to produce attractive tunes and even compositions of extended scope was evidently an outlet for a nature that had to some degree been thwarted by his environment in practical America. A brief period of music study in his youth during a visit to Europe showed that he had his heart in artistic matters. Although Mr. Woodin relied on the skill of arrangers to give the final form to his orchestral works, he was not in that respect less well equipped than a number of well-known magnates of Tin Pan Alley and even more eminent composers for our stage.

The significant thing about his versatility is the light it throws on the hidden talent undoubtedly existing in this country which is never developed to the full. Perhaps the moral contained in the careers of industrial and financial leaders who strum on the banjo, devise tunes, collect prints and other objects of art in leisure time, is that under another system of education stressing creative activity, the United States might rival older nations, who lay more stress on these matters, in producing a school of composers instead of a race of commercial giants.

—o—

Symphony Hall vs. Opera House

One of the controversies which have found their way into the newspaper columns in New York recently concerns the efficacy of music drama excerpts in the concert hall as against those in their rightful setting in the opera house. The occasion for this argument was the recent Wagner programs of Toscanini with the Philharmonic Orchestra. In particular, his performance of Act III from Parsifal, brought forth critical comparisons with the two hearings of the festival opera at the Metropolitan this season under Artur Bodanzky. W. J. Henderson expressed a wish that Toscanini might be persuaded to conduct some performances of this work in New York's opera house. He also stated that "not even at Bayreuth under the masterly direction of Dr. Karl Muck have the glories of the Wagner score ever been more adequately revealed," a modest expression of a truth that a large army of radio listeners to this performance might confirm.

Nevertheless, those who conceive of musical interpretations not as personal matters or as expressions divorced from nationality were moved to a hot defense of certain Germanic leaders who are noted for their readings of Parsifal. As in the playing of Brahms symphonies, the ultra-loyal Teutonic adherents conceive of such music as a heritage of their race as mysterious arcana that may not be penetrated by a Latin musician. We think such a point of view is unjustified by facts.

The matter might safely be referred to a general vote by the public. We are confident that if a majority of persons who have musical discrimination more prominently displayed in their equipment than racial bias were to choose between the Parsifal score as played by the Philharmonic and that of the best opera orchestra in America (where the symphonic bodies as a class, unlike those in Europe, are much superior to those in the theatres) the verdict would unhesitantly be in favor of the former.

At Bayreuth, where the orchestra contains some of the best players in Germany, the Toscanini performances of Wagner operas during his activity there several seasons ago were generally adjudged superior. Without disparaging the fine reading of Muck, which was justly celebrated, the question might well be asked whether it was not precisely the German audience which was most ready to praise the tonal magic of the Italian maestro's Parsifal. This being the case, there seems little sense in insisting that what is acknowledged by the authorities in Germany to be a reading of unforgettable beauty should by some strange lapse become inferior when transplanted to the stage of Carnegie Hall, and to the marvelous ensemble which New York so fortunately possesses. Perhaps if the Philharmonic also played in the opera house, as is the case in Vienna, we might approximate such conditions in the theatre. But the heavy schedule which the opera and symphonic forces must separately carry within the space of a few months makes this impossible, in an order where music-making is considered a form of private enterprise for profit, or at least as little loss as is possible.

—o—

Better Homes for Music

The enterprise, artistic and civic, shown by the leading communities of the country, is reflected in the new structures that rise each season for the housing of the arts. Such buildings as the Joslyn Memorial in Omaha, Nebr., and Severance Hall in Cleveland, are fine tributes to the taste of their donors and constitute a lasting source of pleasure to the citizens. In Keats' phrase, they are things of beauty which are "a joy forever."

The San Francisco War Memorial Opera House, opened last year, is an appropriate scene for one of the important opera series that are given annually outside the two major centres of this art in the United States. St. Louis has recently opened a handsome new Municipal Auditorium with an opera season by major artists.

Now Los Angeles, which is making extensive plans to refinance its orchestra over the coming two seasons, has announced its intention of remodelling the Philharmonic Auditorium, which is the setting for the principal operatic and concert events given in that city. Alterations are to begin on July 1, and the massive structure of reinforced cement which successfully resisted the tremors of an earthquake several seasons ago, will continue in its new dress to withstand the assaults of music, including the most advanced and shattering varieties.

According to Isabel Morse Jones, music editor of the Los Angeles Times, the improvements will include a new concrete floor, more comfortable seats, probably eliminating the boxes which were designed to reveal the occupants rather than to give a view of the stage, and a complete redecoration of the hall, stage and lobbies.

The plans will also take due note of a petition signed by several hundred music-lovers of militant, youthful spirit, who protested against the "unconscionable noise permitted to occur during the music . . ., the distraction from street noises, needless commotion in the halls and stairways and the fact that there is no attempt to supply an adequate ushering service, no attempt to improve the rickety old doors with even the cheapest kind of silencers, or to oil the squeaking seats, or keep the motorists from taking the Olive Street hill with the mufflers open."

In Los Angeles, it appears, the musical public is able to find a voice and—what is more—to secure action toward the realization of its wishes. The example set in this case might profitably be followed in other communities. The best surroundings are not too good for proper musical enjoyment. Certainly comfortable physical conditions, good acoustics and lack of the extraneous noises are a *sine qua non* for proper concentration. It is only rendering justice to the conscientious efforts of the musicians who give their best to revitalize a musical message that it should be delivered under the best possible circumstances.

—o—

Britain Points a Radio Moral

Some remarks uttered by Sir Henry Wood on his recent visit to this country contain, besides a delightful sense of humor, a true conception of the methods which must be employed to induce the public to like the better music. It is to be remembered that Sir Henry is the conductor of the British Broadcasting Corporation's orchestra, and thus has had ample opportunity to test his theories in practice, especially as they relate to the radio audience in Great Britain. As leader also of the London Promenade Concerts for several decades, he has had an incalculable influence in moulding public taste.

Referring to the programs of the London broadcasting ensemble he said:

"We have never needed to worry about program-building. Symphonic music has never been incidental or subordinate. It has always been placed at the top. It seemed self-evident that we should play the best music. There are no entangling alliances to interfere. Musicians who have spent their lives at that sort of work arrange the programs we think the public ought to hear. In time, they wish to hear it. At my promenade concerts in the Queen's Hall, it took eight years to induce London audiences to attend Beethoven programs. At first, half-empty auditoriums. Then a mounting enthusiasm. The music of Beethoven is now accepted.

"This is naturally educating the public. But I insist it must be done slowly. We cannot rush people into new things, especially in England. In radio, as well as in the concert hall, we scrupulously avoid telling anyone he is being educated. Never apply the word to music. Call it 'elevating the public taste.' Everyone will be pleased. . . . On the radio, the B.B.C. can do anything. It is the place where I first played Mahler's symphonies. They might have been played otherwise to empty houses. Instead they are now well attended."

Such results are not difficult to achieve with a broadcasting orchestra financed by license fees from listeners throughout the United Kingdom. In America the auditor is not taxed at all, and the only income of the stations is derived from the purchase of their facilities by advertisers and others with a message. How, then, are the privately-owned American radio concessions to be induced to adopt the point of view that "it seems self-evident that we should play the best music"? One could suggest numerous remedies, but doubtless legislation might be passed requiring them to devote a certain percentage of profits to an educational fund defraying the highest type of musical and other programs. One can imagine the outcry that such a proposal would raise in the United States. Yet more drastic laws have been passed in the last few years of economic readjustment.

It is the duty of musical and educational groups, the club women of the country and others interested in high art standards, to press their demands upon the heads of the broadcasting industry, to make their plea for the highest type of musical fare heard in the business sanctums and legislative halls of the nation. Plenty of conductors will be found to administer the melodic draught—doubtless many as skilled as Sir Henry in prescribing for the unwilling patient—if only the radio chemists of the country can be made to see that at present they are ignorantly and callously ladling out poisons in the guise of sweetmeats.

VARIATIONS

By Leonard Liebling

That brilliant member of the editorial staff of the Paris edition of The Paris-Chicago Tribune, May Birkhead, recently received from Edward Prime-Stevenson, of Lausanne and Florence, the following poetical lines, in the style and diction of the "heroick" verse of the seventeenth and eighteenth centuries; by way of thanks for a very laudatory article describing one of the annual series of Symphonic Auditions which are conducted by Mr. Prime-Stevenson, in the Hotel Minerva, Florence, each midwinter.

[The Ghost of the late Alexander Pope, of Twickenham (alas! that his versification and moral-poetical thought seem a good deal deteriorated since his mortal existence) thanks Miss Birkhead, on behalf of a musical acquaintance at Florence, for a kind journalistic attention; and warns its recipient—and musicians in general—to cultivate humility, and to remember that "there are others."]

. . . Sure praise is sweet, to publick ears addrest—
But just how far deserved, who can judge best?
Nay, if most lives and deeds we closely scan,
Exalted praise should humble many a man.
The laud that cries our merit may be true,
But kindly glozes faults unclear to view.
Balbus a learned wonder rates himself—
Compared with Marcus he's a dullard elf.
Like Horologue's lens, to us should praise avail
To show us where we excel—and where we fail.
The sunbeam proves the lustre of the stone,
But hints the flaws the Jeweller will not own.
'Tis our best trump that on the cloth we lay,
An hundred gamesters higher cards can play.
Even Holy Writ the question seems to raise:
Says Solomon, "A man is tried by praise!"

. . . So then beware!—lest praise shall make you willing
To count as golden guinea your poor shilling.
Art's Labyrinth is dark; you at its porch,
Uphold a feeble candle—not a torch . . .
Hear, with your blushing thanks, the voice of Fame
Attest some Talent, honouring your name:
But, grateful for such eulogy, avoid
The notion that for Genius 'tis employed.

The Medium-Amanuensis, who transmits and transcribes the above message, is, Dear Madam, Your Most Obedient, Humble Servant,

E. P.-S.

It would not be fair to deprive Variations readers of this gem from a recent issue of the London Spectator:

ODE TO DISCORD

(Inspired by a Strauss Symphony)

Hence, loathed Melody, whose name recalls
The mellow fluting of the nightingale
In some sequestered vale,
The murmur of a stream
Heard in a dream;
Or drowsy plash of distant waterfalls,
But thou, divine Cacophony, assume
The rightful overlordship in her room,
And with Percussion's stimulating aid,
Expel the heavenly, but no longer youthful maid.

Bestir ye, minions of the goddess new
And pay her homage due.
First let the gong's reverberating clang
With clash of shivering metal
Inaugurate the reign of *Sturm* and *Drang*,
Let drums (bass, side and kettle)
Add to the general welter, and conspire
To set our senses furiously on fire.
Noise, yet more noise, I say! Ye trumpets, blare
In unrelated keys and rend the affrighted air,
Nor let the shrieking piccolo refrain
To pierce the midmost marrow of the brain,
Bleat cornets, bleat and let the loud bassoon
Bay like a bloodhound at an azure moon,
Last, with stentorian roars
To consummate our musical Majuba
Let the profound bass tuba
Emit one long and Brobdignagian snore!

It is a fertile week for the poets, J. P. F. winding up the shower with this springtime ode:

Twinkle, twinkle, opera star,
Cut in payments, though you are.
Let us hope the time's not far
When your checks again reach par.

A new Columbia Record gives admirers of Lotte Lehmann a chance to add to their collection of phonograph examples by that artist. Of German imported recording, G-4094-M bears two songs, Brahms' Mainacht (with instrumental trio) and Schumann's Die Lotosblume (with chamber orchestra.) These records give faithful reproduction of Mme. Lehmann's outstanding qualities in freshness of voice, clarity of diction, and emotional and musical feeling.

A current instrumental issue by Columbia is (Masterworks series) Schumann's quintet in E flat, opus 44, played by the Lener Quartet, and Olga Loeser-Lebert, piano. This popular piece of chamber-music should win new affection through being available for home hearing. The reputation of the Leners speaks for superior performance and their playing of the lovely Schumann music meets the best expectations. The incisive attack in the first movement, the fleet tempo of the scherzo, and the songful tone in the slow movement, will give special pleasure to phonograph listeners.

Of more quaintness is Columbia's new 68187-D, Stravinsky's delightful little Pulcinella Suite, for orchestra conducted by the composer. The Toccata, Gavotte, and two Variations, present Stravinsky in one of his lighter moods, dallying with archaic matter and form, but adding his sly modern touches nevertheless. Piquant themes and treatment make this delicately played record a tidbit for connoisseurs.

From the New York World-Telegram of April 27:

That story about the violinist who couldn't go up the main elevators in Radio City is becoming one of the air-waves epic legends. It was manufactured by one of the comedians and now it's repeated as solemn fact.

According to the original version, Heifetz was told by a page boy, "I don't care if you are Rubinoff. Go up the back way." Since then Elman, Zimbalist, Toscha Seidel and a long list of other violinists have appeared as the virtuoso, who wasn't even Rubinoff.

Jimmy Wallington is making its latest edition even taller as he tells it on the Capitol stage. He uses Fritz Kreisler as the victim—and Kreisler never has been near a radio studio.

There is considerable discussion in the radio columns of the newspapers as to whether or not auditor-spectators should be allowed to attend studio broadcasts. The question might be helped along by mentioning that some of us never attend such performances, as we would have no chance to dial them out.

"Yessah, Ah's a great singah."
"Wheah did you-all learn to sing?"
"Ah graduated from a correspondence school."
"Boy, you sho' lost lots of yo' mail."

—*Florida Times-Union.*

The Philharmonic Orchestra promises to play more works than heretofore by American composers. However, that will not do away with the unheard creators who complain that their pieces are better than the programmed ones.

Our conductors doubtless feel that it would be far easier for them to do the Indian rope trick than to try to please all the American composers.

Some voluntary helpers of this column are to be thanked for their good contributions, and others for their good intentions. At any rate, thanks for the following:

562 Chenango St.,
Binghamton, N. Y.

Dear Variations:

I thought you might be interested in our musical community, which is about 200 miles from New York City.

I had been giving a new pupil (eight years old) a few piano lessons at her home. My pupils gave a recital and I asked her to come and play. My piano is a Mason and Hamlin grand. The next time I went to her home she said she was glad I didn't have a high-tone piano. The people across the street had one, and she always got mixed up playing on it, as it sounded as though the loud pedal was on all of the time.

One summer I had a few pupils in a village where our summer home is. I was talking with one of the inhabitants about her daughter taking lessons. She told me she wished I would come and see if her piano was all right. Her sister had taken some lessons, but could only play with one hand.

At a community sing in this village, an artist from New York was assisting, and when he went to start his solo a farmer sitting in the front row was asleep, and fell out of his chair. The artist stepped to the front of the platform and after asking him if he was hurt, continued with his song.

I was telling a little eight-year pupil about a fifty-cent concert. With much worldly knowledge, she told me how reasonable that was; they had paid a dollar for a ticket in Chicago.

A pupil came back to me after a lapse of about five years, and wanted to have lessons again. She said she had played all the music of her mother's and aunt's and didn't have any more to play.

From one who enjoys the Musical Courier,

Very truly yours,

IRENE SMITH.

Samuel Chotzinoff, New York Evening Post critic, admits that he does not understand the plot of Il Trovatore. That makes it unanimous.

As for me, having no sense of relativity, I am forced to confess that I am equally puzzled by the librettos of Gioconda and The Magic Flute.

Those Chicago musicians who invested in Midwest securities, seriously considered the idea of greeting Samuel Insull's return with a brass band which was to play "Oh Where, Oh Where, Has My Little Dough Gone?"

Edward Johnson, tenor, exploded a certain ancient myth about his craft, when he was made the recipient of an honorary degree from the University of Toronto.

Dr. Millikan, of Columbia University, says that "the best should lead." That's what gets most of the orchestral guarantee funds into trouble.

Siegfried O'Houlihan calls attention to the fact that The People's Chorus at their concert last Thursday, sang Vecchi's So Well I Know Who Is Happy. Mr. O'Houlihan adds: "The gentleman's name, please?"

Not one of the studios in Radio City has a window. Unfortunately, however, some of the programs escape through the microphone.

I have been asked to reprint here part of a sketch which I wrote April 29 for the New York American. It is called Spring Fantasy on Opera, or Bel Canto Up to Date:

Quite the most cheering thing recently was the announcement that the business management of the Hippodrome Opera has been taken over by the respected Humbert Fugazy, well-known Italian sports promoter of New York. To followers of athletic pastime it is familiar that the special sport which Mr. Fugazy promotes is that of the fistic arena. Ergo, what more natural than for the gentleman to sponsor grand opera? Why should not two great arts join? Punches and Puccini! Maulings and Massenet! Socks and Sonnambula! Striking casts! Knockout successes!

One could vividly imagine a scene in the Fugazy office, something like this:

Fugazy (to his assistant)—"What's the main bout tonight?"

Assistant—"Pagliacci. Fine show. Battle royal at the finish."

Fugazy—"Any preliminary?"

Assistant—"Yep. Cavalleria Rusticana. Alfio bites Turiddu in the ear."

Fugazy—"That a good bill."

Assistant—"There's only one hitch—the tenor wants more money."

Fugazy—"What's the advance gate?"

Assistant—"About $4,000."

Fugazy—"Well, give him a 20-80 split."

Assistant—"Oh, I forgot to tell you. The referee—er, I mean, the conductor, wants more players."

Fugazy—"That's O. K. He's a friend of Carnera. By the way, are there any new box-holders beside Primo?"

Assistant—"Yes, sir. We've got Max Baer, Jimmy McLarnin, Philadelphia Jack O'Brien, Risko, Maxey Rosenbloom and the Athletic Commission."

Fugazy—"How are we doing on the concessions?"

Assistant—"Everything rented out—programs, peanuts, chewing-gum, tobacco, soft drinks, smokes and hot dogs."

Fugazy—"Can we get hold of some good heavyweights for those Wagner things? I hear they are full of scraps, and no limit to the rounds. We could stage a series of championship elimination contests in the 220-pound-and-up class."

Assistant (dubiously)—"I don't know whether we ought to tackle Wagner. There's a guy in it, Young Siegfried, who gets stabbed in the back. And another one, Siegmund, is disqualified just when he's landing the haymaker on Hunding."

Fugazy—"Well, that lets Wagner out. I don't want any fouls or bum decisions. The crowd won't stand for that. We've got to keep the game clean."

Assistant—"You're right, boss. Remember that foot-work of Radames in Aida, when he runs out of the ring just as things get hot?"

Fugazy—"Will I ever forget it? Half of our customers wanted their money returned."

Assistant—"Any other orders this morning, boss?"

Fugazy—"Yeah. I want the folks to feel at home with us. Ring a bell after each round—I mean, act. And when the girl in Lucia goes nuts and carves her man, we'll put the fight on the stage. After he goes down, have the conductor count ten over him."

Assistant—"That ought to be a riot."

Fugazy—"One thing more. If that tenor won't take the 20-80 split, give him a sock on the beezer—no, tell me, and I'll do it myself. It will keep me in training."

When the invitation came for the Met. Opera Ball, I found to my dismay that no gown in my wardrobe fitted the color scheme indicated—rose, blue, silver or gold. Imagine my horror, my dears. Finally in desperation I cut a pair of my summer chintz curtains, which fortunately happened to be splashed with all the right colors together with eight other hues, and made a domino. I sewed on pom-poms of dish mops which I bought at the Five and Ten and dyed them blue with some left-over colorite from refurbishing last year's straw hat.

I hated to cut up the curtains, they were such a lovely pattern with vegetables and flowers *couchant*. But there was nothing else to do, or else not go to the affair.

I'm frightfully glad I spared no expense for I was easily the best dressed person present, even if Mrs. Vincent Astor and the Grand Duchess Marie were more regal in appearance.

I saw a lot of your friends there. In Colette D'Arville's box were Estelle Liebling, Jerry Bergh, Deems Taylor, Giovanni Martinelli and Fred Sperling. Just in front of me sat Edward Johnson and a charming blonde, and not far away Alma Michelini. A bit behind me was Bert Neuer, and when I went up to supper (an elaborate meal of nothing substantial) I discovered Frank Perkins, Mr. Bonnet, John Majeski, Marion and Flora Bauer, Marya Mannes, Alice Bracey Taylor, Mr. and Mrs. Edwin McArthur, Grena Bennett, Louise Behrens, Frank Wenker, Earle Lewis, Nino Martini and Frank Chapman.

The pageant was beautiful. The stage was set to represent a forest glade on the birthday of Louis XV, King of France. The reigning monarchs and their courts came to do him honor, and all the social celebrities of New York assumed the noble characters who lived at that time. With pomp and circumstance they marched in stately groups to the stage, arrayed in elaborate bouffant costumes of silk and satin with priceless jewels upon their powdered white necks and delicate hands.

Ernest Schelling, gorgeously costumed as the King of Poland, conducted the orchestra in accompaniment to a violin solo played by Guila Bustabo. Walter Damrosch, impersonating Johann Sebastian Bach, led the band to please the royal bloods. Gladys Swarthout and Richard Crooks sang Scottish songs. Rosa Ponselle, wearing more diamonds than I've ever seen on one person in my lifetime of upper-crust experience, sang an aria. And finally Lucrezia Bori offered an aria to please the courts.

I was sorry I couldn't stay for the dancing after supper, but my chintz domino parted company at a most strategic place and I ran out of safety-pins. Home was the only refuge for this Cinderella.

* * *

Sandor and Mrs. Harmati (the new conductor of the Westchester Festival) gave a tea-party at the MacDowell Club last week. And when I say tea-party, I mean tea-party—for no where was there anything but tea to quaff. In the merry chattering company were the familiar countenances of Georges Barrere, Harold Morris, Walter Golde, Mr. and Mrs. Charles Stratton, Mr. and Mrs. Paul Schwartz, Alma Clayburgh, her Vassar daughter and Adolfo Betti.

As I bandied wit with a charming stranger who sat a-pouring the nectar of the East into dainty China cups, suddenly a hush settled over the guests. Emma Hoyt was singing archaic melodies in fluty tones while Constance De Haven played ye harpsichord. Ye olde-fashioned melodies floated on ye scented air like ye fragrance from a long forgotten garden. So charming, so sweet ye delicate music sounded. Dreamily I raised my hand in ecstasy to smooth my periwig. It was only a draft on my modern bald pate.

* * *

California merchants must appreciate Fortune Gallo immensely (perhaps it is reciprocity that makes the Golden Coast San Carlo audiences so large) for this genial impresario has recently bestowed largesse upon his New York friends in the form of crates of oranges and grapefruits and boxes of candy from Los Angeles.

* * *

Carol Longone gave a select cocktail party last week—but she didn't select me. Can it be that I am a waning social star?

* * *

You all know, don't you, that Mischa Elman has a young son who is learning to play the violin like his father. A short time ago Mischa heard him practicing and listening observed that the lad was having difficulty with a certain passage of the piece he was working on. Kind-heartedly Mischa got out his own fiddle and went into the practice room.

"Perhaps I can help a bit, son," he said. "Let's play the piece together." The two musicians started and went on in splendid unison until they reached the measures with which the boy was having difficulty. There was much variance in the way these sounded and the youngster stopped playing.

"Dad, that isn't right. My teacher doesn't want it played like that. You are doing it all wrong."

Mischa packed up his violin in silence.

* * *

Whenever I go out to dinner I always gorge, for it saves me so much money the next day. As usual, I ate and drank everything in sight at the annual dinner of The Bohemians last Monday night, including Fritz Reiner's roll, Dick Copley's ice cream and Jack Danielson's cocktail, as well as seconds all around which I urged the waiter to give me. What's a pound or two gained when I don't have to buy breakfast or lunch the next day and I shall have lost the fat by nightfall?

It was an eminently successful event. As I stared about me I spotted Walter Golde, Sig Spaeth, Jack Howard, Wally Cox, Marshall Kernochan, Bill Brady, Bernard Wagenaar, Carl Roeder, Harold Land, Felix Salmond, Walter Bogert, Albert von Doenhoff, Alexander Siloti, Joe Lhevinne, Ernest Carter, and innumerable other musically inclining males. After the dinner Rubin Goldmark spoke 102 words, and in a blue haze of smoking stogies William Kroll, Nicholas Berezowsky, Leon Barzin, David Sackson, Milton Prinz and David Giskin walked out on the platform and played Brahms' sextet in B flat major. I liked the music, but then I don't know anything about such stuff. Abe Chasins and Harry Kaufman next did their stuff playing a new two-piano piece by Abe called Parade. Having Chasined the hearers with this they performed Abe's arrangement of Johann Strauss' Künstlerleben.

After they had been chased off the platform, Leonard Liebling entered *à la Russe* and delivered a masterly lecture on Wagner's Ring. Much more pungent in treatment to anything Walter Damrosch has done for any of his ladies' clubs, Leonard explained in terms which any man could understand just exactly what Wagner had in mind when he forged the Ring. I assure you it was the first time I had ever understood the story. But then, having the kind of mind I have, pathological terminology would be much clearer to me than romance—if you can call Wagner's Ring romantic.

Next fall The Bohemians will carry on again—and what carrying-ons these dignified musicians engage in.

* * *

Well, the jig is up and I guess I'll have to go to the jug.
That's always the way with a mug
Who can't keep his trap shut about gossip he hears and things he sees.
The trouble is a guy like me gets his ears so full of fleas
He tries to get rid of them by passing them on to the next fellow just to relieve his mind.
That good chap, merely to be kind,
Alters the breed a bit and gives them to the next lad he meets
And in the end I have to beat it quick for hidden retreats
To protect my precious skin from buckshot or larger weapons until the price on my head has deflated,
And the people in question have re-mated.
So, like Lohengrin as I mount my trusty goose and ride away to my country habitat for the summer, bidding all of you insolent farewell,
Remember this, that I'll be back again in the fall to give you ———.

I SEE THAT

For the first time in radio history, a White House musicale will be broadcast to a nation-wide NBC audience direct from one of the reception rooms in the President's residence. The program will be heard over NBC-WJZ networks on May 17, when a group from the back-country and hill settlements of Virginia, under the direction of John Powell, visits the White House at the invitation of Mrs. Roosevelt to sing and play traditional American folk tunes.

* * *

Richard Bonelli, baritone of the Metropolitan Opera, will be guest artist on the Contented program, May 14, over an NBC-WEAF network. Bonelli will sing Largo al factotum, from Rossini's The Barber of Seville, Brothers of Romany and Bird Songs at Eventide by Coates. The half-hour which also features the Lullaby Lady and Morgan L. Eastman's orchestra will be completed with Listen to the Mocking Bird, Grandfather's Clock, Lullaby from Erminie, Tschaikowsky's Italian Caprice and Old Man River.

* * *

Vandy Cape, artist from the New York studio of Edith W. Gaudenzi, gave a group of her original Singing Satires at the Lotus Club, April 26, on a program arranged by Bruno Huhn.

* * *

Hans Clemens, tenor of the Metropolitan Opera, sailed for Europe by the SS. Albert Ballin on May 2.

* * *

The Sigismond Stojowski Studios of New York have announced three piano recitals to be given in the studios on May 11, 18 and 25. Charles Fite, Anne Mary Bently and Sidney Schachter will be presented in that order on these three evenings.

* * *

Carlyle Davis and Roland Davis, pianists, recently appeared at the Wyoming Women's Club, Wyoming, O. The program included compositions of Carlyle Davis—third sonata for piano, Scherzo Xyst (two pianos) and several songs.

* * *

The third and last recital of the season sponsored by the New York Matinee Musicale took place at Aeolian Hall, New York, on April 28, and presented Robertina Robertson, contralto, and Hunter Sawyer, tenor.

* * *

A program of compositions of M. Wood Hill was presented at the New York residence of Mrs. Ernest Howe Litchfield by the Durieux String Quartet and Elizabeth Poulus, mezzo-soprano, on May 4. The quartet played two Bach chorale prelude arrangements and the quartet in one movement: From a Far Country, original melodies in folk idiom. Miss Poulus sang two groups.

* * *

The Tollefsen Trio, consisting of Carl Tollefsen, violinist, Robert Thrane, cellist, and Augusta Tollefsen, pianist, appeared at the Brooklyn (N. Y.) Institute of Arts and Sciences on April 22, performing works by Boellmann, Grieg and Foote.

(*Continued on page 24*)

"Good lord, more Puccini! What use is a vacation to a music critic?"

New York Public Library Receives Weyman Collection

The Wesley Weyman collection of music has been presented to the New York Public Library. The collection is a representative one. Classic authors—Bach, Scarlatti, Beethoven and the Elizabethans are represented by their keyboard compositions. The moderns are exemplified by Florent Schmitt, Medtner, Bela Bartok, Rachmaninoff, Grovlez, Pick-Mangiagalli and others. Mr. Weyman was a musician by profession, and a teacher, his pedagogic affiliations having included membership in the faculty of the Institute of Musical Art and the Summer School of Music, Concord, Mass., as well as the instruction of many private pupils. He did much to popularize the works of Edward MacDowell in Europe. Mr. Weyman died in 1931.

Foreign News in Brief

Feuermann Acclaimed in Italy

PALERMO.—The Austrian cellist Emanuel Feuermann made a deep impression in his recital at the Teatro Biondo here. Although his international reputation had preceded him, the Amici della Musica audience was not prepared for an artist of such superior calibre. Feuermann at once revealed himself a complete master of his instrument: purity and beauty of tone, absolute precision of intonation even in triple-stopping, surprising subtlety, power and security of bowing. Hearty, spontaneous outbursts of applause testified to the listeners' delight. The Palermitans enjoyed him most in a robust Frescobaldi toccata and in Valentini's sonata in E. The Brahms E minor sonata followed and he encored with Sgambati's Neapolitan Serenade. Sofia Feuermann provided self-effacing, musicianly accompaniments. H.

Cara Verson Plays in Florence

FLORENCE.—Cara Verson, American pianist, exponent of the modern composer, made her Italian début in Florence on March 27. Mario Castelnuovo-Tedesco, modern Italian composer, was among the listeners. On March 31 Miss Verson played a mixed modern program here, and the following week she appeared in Milan. She also is to give recitals in Rome, Naples and other Italian cities. R. P.

Lehmann in Opera and Concert in London

LONDON.—Lotte Lehmann, who recently opened the Covent Garden season singing Leonora in Fidelio, is giving five operatic performances during her engagement here, including one as Sieglinde in Die Walküre. She also is to be heard in a group of Lieder recitals. R. P.

Serafina Di Leo Scores in Brescia

BRESCIA.—Serafina Di Leo, dramatic soprano, sang Maddalena in Andrea Chénier in a recent performance here. She was enthusiastically applauded. F.

OBITUARY

Dr. Max Friedlander

BERLIN.—Dr. Max Friedlander, writer on music and professor emeritus of music history at the University of Berlin, died here on May 2 at the age of eighty-one. Dr. Friedlander went to America in 1911 as exchange professor to Harvard University, where he remained for a year. While there he received an honorary degree of Doctor of Law from the University of Wisconsin. In 1903, the title of royal professor was bestowed on him in his own country.

Dr. Friedlander, himself an eminent bass singer, collected hundreds of unedited German folk-songs and arranged them. He made new editions of songs of Schumann, Mendelssohn, the Scottish songs of Beethoven and others. He discovered more than 100 hitherto unknown songs of Schubert and published them. He wrote biographies of the great German and Austrian composers, and his pedagogic career included teaching at several universities besides that of Berlin. R.

Arthur Bissell

CHICAGO.—Arthur Bissell, president of the Bissell-Weisert Piano Company, and a prominent figure in music circles, died here on May 3. He was sixty-four years old and a native of Chicago. Mr. Bissell took up the manufacture of pianos soon after he graduated from Lake Forest College. He was at one time president of the Chicago Musical Art Society, chairman of the executive committee of the International Society for Contemporary Music, and head of the Chicago Play Producing Company. He leaves a widow, a son and a daughter. C.

Musicales

Opera Concert by Pupils of Donato A. Paradiso

Carnegie Chamber Music Hall, New York, was crowded to capacity for the grand opera concert given on May 1 by pupils of Donato A. Paradiso. The program was interesting and varied, ranging from solos, duets and trios to numbers by the Grand Opera Guild, conducted by Maestro Paradiso. Among the participants in the eighteen numbers programmed were students making their first appearance, as well as artists of fine operatic calibre.

Oliver Karle had the honor of opening parts one and two of the program, each time singing an aria from Mozart's Magic Flute, the Posenti numi iside osiri and Qui sedegno non s'accende. Beatrice A. Alexander sang Voi che sapete from Mozart's Le Nozze di Figaro, and Antonio Fiore was programmed for Fra poco a me ricovero, from Donizetti's Lucia di Lammermoor. Both artists were well received. Fourteen-year-old Louise Corchia was heard in arias from Rigoletto and La Boheme, and despite nervousness gave evidence of a promising talent. Charles B. Fowler, the possessor of histrionic and vocal gifts, won an ovation with his singing of M'Appari, from Flotow's Martha and Una furtiva lagrima, from Donizetti's Elisir D'Amore.

One of the features of the concert was the presentation of excerpts from Aida. The opening of the opera was sung by Alexander Schupak and George Bedner, following which the latter put much style into his interpretation of Celeste Aida. The Temple Scene enlisted the services of Millie Olsen as the High Priestess, Mr. Bedner as Rhadames, and Mrs. Schupak as Ramfis. Katherine Fiumara and Renee Gulick collaborated in the duet, Fu la sorta, after which the former sang Qui Rhadames Vera. Miss Fiumara also participated in the last act of the opera, singing Aida to Maestro Paradiso's Rhadames. The soprano is an experienced artist and gave a dramatic portrayal of the scene with Maestro Paradiso.

Following the excerpts from Aida there were additional solos from various operas, including Miss Olsen in the Last Rose of Summer, from Martha, and a stirring delivery of Ella giammai M'amo, from Verdi's Don Carlos, by Mr. Schupak, as well as numbers by other artists who had already been heard.

The climax of the program came with selections from Cavalleria Rusticana. These numbers included the prayer and chorus, Voi lo sapete, sung by Anna Werth, and the trio by Miss Werth (Santuzza), Miss Fiumara (Lola) and Maestro Paradiso (Turiddu). All three soloists entered whole-heartedly into the dramatic action, and as a result were recalled many times.

Ann Chenée was an able and sympathetic assistant at the piano for the entire program, with the exception of one number, Carl Weber accompanying Charles B. Fowler in his aria from Martha. Maestro Paradiso won the unstinted approval of the audience in the threefold capacity of conductor, artist and teacher. N.

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Annabelle Wood and Zedeler-Mix Interpret Brahms

A duo recital which filled the Chittenden Studios, New York, on April 30 was given by Annabelle Wood, pianist, and Nicoline Zedeler-Mix, violinist. All three of Brahms' sonatas for piano and violin were performed, with devotion and ensemble of high excellence. The genial first sonata, with the concluding Regenlied as theme, was played with fine appreciation of its beauty. The intermezzo, with its tender melancholy, was given due observance in the D minor sonata, and the concluding op. 100 brought brightness, vicacity and grace. Both artists played with a sense of artistic values, and the applause of the audience showed appreciation of the quality of the performance. F. W. R.

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Adelaide Ahrling Song Recital

Adelaide Ahrling, soprano, assisted by her sister, Marie Ahrling, at the piano sang a taxing program of sixteen items for the Madrigal Society and guests at Chalif Hall, New York, on May 2. French *chansons*, Italian airs, German Lieder and American songs by Homer, John W. Worth and La Forge provided plentiful variety for the singer to show her gifts, which included an expressive voice and a good enunciation in four languages. With this recital Marguerite Potter closed her season of New York Madrigal Society concerts, which included débuts of young artists, joint recitals and musicales. F. W. R.

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Five Arts Club Musicale

Melanie Gloeckner, president of the Five Arts Club, introduced the artists for the April 30 meeting at the Hotel Pennsylvania, New York. Harriet Maconel, contralto, was heard in a scene from Aida with Mr. Colini, tenor. The latter also offered Celeste Aida. Gertrude Hart was the accompanist, and an orchestra of fifteen assisting performed excerpts from Alexander Molnar's operetta, Secret of the Harem, conducted by the composer. F. W. R.

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Lucile Dreskel in Unusual Program

Lucile Dreskel, soprano, gave a recital at International House, New York, on May 2. Her program was an unusual one in that she sang several musical settings for the texts of all of her numbers. These comprised Beethoven's Schubert's and Thomas' tonal concepts of Kennst du das Land; those of Poldowski and Hahn for L'Heure Exquise; Debussy's, Dupont's and Szulc's for Mandoline; Debussy's, Fauré's and Szulc's for Clair de Lune; Fantoches, as set by Poldowski and Debussy; Go, Lovely Rose (Quilter and Carpenter), It Was a Lover and His Lass (Quilter and Castelnuovo-Tedesco), and Under the Greenwood Tree (Castelnuovo-Tedesco and Buzzi-Peccia). Mrs. Dreskel sang these with effectiveness and skill and delighted a large audience. Her musicianly accompanist was Solon Alberti. Mrs. Dreskel is an artist-pupil of Mr. Alberti. S.

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Luella Melius Sings for Charity

The fund for Needy Vocal Students benefited on May 4 when Luella Melius, soprano, gave a recital at the Hotel Savoy-Plaza, New York. She was assisted by pupils and a choral unit from the New York School of Vocal Art. Mme. Melius began with the aria Qui la Voce from Bellini's I Puritani, followed by German Lieder, a French group, comprising items by Liszt, Ravel, Rand and Bachelet and songs in English by Watts and La Forge. Her part of the program was completed with the waltz from Gounod's Mereille. She sang with limpid tone and negotiated technical difficulties with ease. Taste and feeling characterized her interpretations. She was enthusiastically encored.

For the second part of the evening, excerpts from Carmen were sung by Nina Verda, Kathe Conger, Roland Lash and a quintet made up of Kathe Conger, Katherine Karnes, Maria Vera, Allan Adair and Albert Barber. A sequence from Lakmé brought Ruth Mather, Evelyn Colbert and Roland Lash. The students performed with vivacity and skill, and scored because of fine vocal work as well as dramatic effectiveness. M. L. S.

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Beal Hober Offers Lieder

Despite the steady downpour of rain in the evening, a good-sized gathering was on hand at Frantz Proschowski's New York studio on May 2 when Beal Hober, American soprano, provided a delightful program of music. Miss Hober has a knack for assembling an array of worth-while songs and in interesting sequence. She offered Mozart's Alleluia, one of his Lieder, a vocal arrangement of Shakespeare's Over Hill, Over Dale; four modern songs, The Shepherdess (Horsman), Don't You Come in, Sir (Cyril Scott), Green Valley and House of Joy (Roger Quilter); Dreamy Lake (Charles T. Griffes), two German songs by Grieg and Joseph Marx, the Dich Theure Halle aria from Wagner's Tannhäuser; Awakening (Walter Golde), and, by special request of her accompanist, the popular Smoke Gets in Your Eyes.

Miss Hober is a versatile artist and possesses a voice of warm timbre and extensive range. Although she has tremendous power the singer has been trained to use and control her voice intelligently and to best advantage, depending on the nature and mood of her offering. She was superb in the Lieder and the Wagnerian aria. In the songs in English Miss Hober produced striking and charming effects. At all times her diction was faultless and her tone production effortless. The audience was responsive to the artistry and deft musicianship of Miss Hober. Stanford Schlussel was the competent accompanist. M. S.

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Roeder Pupil Plays

Marjorie Fairclough, piano pupil of Carl M. Roeder, gave a recital on April 26 at the New York Institute for the Education of the Blind, New York. She played numbers by Bach, Brahms, Debussy, Rachmaninoff, Friedman-Gaertner, Chopin and Tcherpnine. Her execution was brilliant and marked with warm feeling. A large audience received her enthusiastically. F.

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Robert Kiss Appears in Bronxville, N. Y.

Though still in his 'teens, Robert Kiss fulfilled his fourth return engagement at the Bronxville (N. Y.) Woman's Club on May 3. This talented young pianist is an artist-pupil of Louis Finton (of Vienna and New York), having studied with him for seven years. In 1927 Mr. Kiss won the Bamberger Scholarship, entitling him to four years of piano instruction. That he used good judgment in electing to continue with Mr. Finton was borne out in this recital.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1934

Provisional List, Subject to Addition and Correction

MAY

April 16 onwards	Stratford-on-Avon	Shakespeare Festival
April 18—May 27	Florence	Opera Festival
April 30—June 22	London	Covent Garden Opera
May 4—16	London	May Festival
May 6—12	Bâle	Music Festival
May 7—12	Dublin	Feis Ceoil
May 7—12	Bonn	Beethoven Week
May (dates to be announced)	Mannheim	Third International Bruckner Festival
May 20 to 30	Leningrad	Music Festival
May 28 onwards	Glyndebourne (England)	Mozart Festival
May 27—June 3	Dresden	Opera Festival
May 27—September 16	Oberammergau	Passion Play
May 27—June 17	Vienna	Festival Weeks

JUNE

June 3—7	Wiesbaden	Sixty-third Tonkünstlerfest (Allgemeiner Deutscher Musikverein)
June 9—16	Canterbury	Canterbury Cathedral Festival
June 11—17	Berlin	Reich Opera Week
June 11—18	Dresden	Richard Strauss Festival
June 15—19	Krefeld	German Handel Festival
June 28—July 1	Liebwerda (Czechoslovakia)	First Czechoslovakian Festival of Chamber Music

JULY

July 2—Sept. 10	Siena	Annual Musical Festival
July 6—8	Nüremberg	Sängerfest
July (date to be announced)	Bad Pyrmont	Festival "Young Germany"
July 9—August 20	Munich	Wagner and Mozart Festivals
July 16—18	Haslemere	Dolmetsch Music Festival
July 22—August 23	Bayreuth	Bayreuth Festival
July 28—September 2	Salzburg	Salzburg Festival

AUGUST

August 6—11	Neath (South Wales)	Welsh National Eisteddfod
August (date to be announced)	Bad Salzungen (Germany)	Thuringian Music Festival
August 12—15	Geneva	International Music Contest

SEPTEMBER

September 3—7	Gloucester	Three Choirs Festival
September (dates to be announced)	Glyndebourne (England)	Mozart Festival
September 8—16	Venice	Second Festival of Modern Music

OCTOBER

October (date to be announced)	Cassel	Spohr Festival

A taxing program for a young artist was made up of the English Suite, No. 3, in G minor, by Bach; the Beethoven Waldstein Sonata (C major); a group by Schumann, Schubert-Liszt, Debussy and Von Weber; and an entire group by Chopin, ending with the B flat minor scherzo.

The outstanding characteristics of Mr. Kiss' playing were his beautiful tone quality and his flexibility and suppleness. His facility of technic made one unaware of the technical difficulties presented in the numbers. Instead of making a show of his technic he made this serve to gain varied tone qualities. In this respect it was interesting to note his different approach to the various composers and styles. His musicianship showed in his careful phrasing and grateful nuances. His poise also was noteworthy. Many who had heard the young man previously commented on the development shown both in technical and tonal work and in the musical grasp of compositions.

A large number of people attended the recital and their applause, spontaneous and persistent, brought encores. Among the audience were Mr. and Mrs. Finton. E. H.

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Marcella Geon Ensemble at Savoy Plaza

A concert was given by the Marcella Geon Ensemble in the Savoy Plaza Hotel on May 4. Those participating were Marguerite Sunderman, Arline Darnsife, Erna Ehlers, Anita Galipeau, Angela Tesoriero, Agnes Prefer, Thelma Bellman, Dorothy Meeker and Mary Wilhelmsen, pianists; Doris Cameron, Arden Young, Kay Macrae, Mabel Thompson, Marie Anderson and Lucia Collier, vocalists.

Miss Meeker gave such excellent performances of Debussy's Le Cathedral Engloutie and Dohnanyi's rhapsody that she had to play an encore. Beethoven's Turkish March, arranged for two pianos, was presented in praiseworthy fashion by Misses Bellman, Prefer, Wilhelmsen and Meeker. Miss Prefer exhibited musical taste in a Chopin prelude and polonaise. Miss Sunderman played a Bach fugue and a Levitzki waltz with musicianship. Misses Darnsife, Ehlers, Galipeau and Tesoriero gave a satisfying reading of Beethoven's Country Dances. A Schubert rondo had an interesting interpretation by Misses Bellman and Sunderman.

The highlight of the program was the closing group, excerpts from Wagner's Götterdämmerung and Das Rheingold, sung by an ensemble consisting of Misses Macrae, Young, Cameron, Thompson, Anderson and Collier. Miss Young's light, sympathetic voice was heard to advantage in Love's in My Heart, by Huntington-Woodman. Miss Cameron sang Vous Dansez, Marquise (Lemaire) and a Tosca aria (Puccini) with style and feeling. Miss Macrae, who took part in the Student Prince, revealed her talents in three selections ranging from an operatic aria to popular music. All the performers reflected credit upon the artistry and teaching skill of Miss Geon. M. S.

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Stassévitch Conducts Program at Mannes School

The Senior String Orchestra of the David Mannes Music School, New York, gave a program on May 1. Paul Stassévitch is conductor of this group, and the soloist was Helen Berlin, violinist. The program included the first performance in America of Miaskowsky's sinfonietta, op. 32, No. 2. There were also two movements from Beethoven's string quartet in F, op. 135, and two movements from Tschaikowsky's serenade for strings. Miss Berlin was featured in the Bach concerto in A minor for violin and orchestra. The concert measured up to the high standard of the school, the orchestra playing with unity, balance and flexibility. Mr. Stassévitch conducted with incisive beat, and musicianly insight. Miss Berlin won warm applause for her brilliant work in the concerto. The audience was large and cordial. S.

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De Kerosett and Gabriel Heard in Joint List

The Marquise Aline de Kerosett, soprano, and Bernard Gabriel, pianist, were heard in joint recital at the Hotel McAlpin, New York, on May 3. Mme. de Kerosett's accompanist was Mme. N. Nichols.

The soprano offered an English and an Italian group, which she sang in costume, and six French numbers. The English list included Kashmiri Song by Amy Wood Forde-Finden to words by Mme. de Kerosett. It also held items by Olga Marinaro and Alma Goetz and another by Miss Forde-Finden. In Italian she chose excerpts from the vocal writings of Bixio, Buzzi-Peccia and Silvestri; in French, of Jacques Ardel, Paul Ravel, Reynaldo Hahn, and Massenet. She is an interpreter of spirit and individuality and has a pleasing stage presence. She won hearty applause.

Mr. Gabriel's part of the program consisted of Ecossaises (Beethoven-Busoni), a

(*Continued on page 22*)

Monte Carlo Opera Novelties Include The Merchant of Venice and Arabella

(*Continued from page 5*)

ticularly the love scenes and the central figure, Shylock. The salient moments, such as the Jew's outburst of grief at the abduction of Jessica and his final despair, as also the famous trial scene, achieve vivid, often poignant dramatic relief.

The young Russian conductor Mikhail Steiman brought out the score's values effectively. The leading part of Shylock found in the tenor José Luccioni an admirable interpreter especially in his vivid stage play. The other rôles were capably handled: Mlle. Holnay as Portia, Mme. Faye as Jessica, Mme. Duman as Nerissa; Messrs. Beckmans (baritone) and Georgewski (tenor) as Lorenzo and Bassanio. Sumptuous mounting and good success.

ARABELLA TOO "IMMORAL" FOR MONTE CARLO

Monte Carlo's second most important operatic offering of the season has been Richard Strauss' Arabella, now heard for the first time on the Riviera only a year after the Dresden première. In making his French adaptation, M. Gunsbourg undertook numerous more or less arbitrary cuts and even went so far as to modify substantially some of the final scenes "for reasons of morality." In making the work more theatrically effective and more acceptable to the public, according to his ideas, he sincerely aimed to defend the composer's best interests. Incidentally, he thought Strauss was in Berlin.

The amusing side of this matter is that Strauss was on the Riviera at Juan-les-Pins, close by, and according to reliable report telephoned to Gunsbourg on the morning of the première to inquire of the progress of the rehearsals and to announce his presence at the Casino Theatre that night. Raoul sweated cold; he had not thought it necessary to get the composer's consent for the changes. "*Ah, non, cher maitre, ne vous dérangez pas de venir ce soir, avec ce sal temps et ce vent-là!*" Strauss let himself be persuaded and deferred his arrival until the second performance.

RAOUL'S RUSE

In the meantime, the excellent Gunsbourg had a breathing space in which to fix things up: another animated phone conversation with Juan-les-Pins to prepare Strauss gradually and tactfully, for the shock; then he framed up, for the illustrious composer's coming, a success so *kolossal* as to make his licenses with the work dwindle into insignificance by comparison. It worked like a charm. Richard was well satisfied with the production, paid tribute to Gunsbourg as a foxy *homme de théâtre* who knows his public to a "T," while Raoul safeguarded the moral sensibilities of the Casino *habitués*. . . . Pasquale La Rotella conducted with his customary facility. The cast comprised Mmes. Bunlet, Holnay, Duman and Monti and Messrs. Beckmans, Dorlini, Fraikin and Mestrallet.

I can't say whether friend Gunsbourg pulled the same stunt with Adriana that he once did with Mme. Sans-Gêne, right under Umberto Giordano's nose. On that occasion Raoul and Umberto were seated together, listening to the dress rehearsal. Everything was fine and the composer was delighted until suddenly in the last act, he had a strange impression. At this point, Napoleon was supposed to have some animated dialogue with Catherine. Instead he stalked up to the footlights and, with the Corsican's stock gestures (arm behind back, little finger in ear, eyes to the ground) embarked on an aria never before heard. Umberto was aghast. "*Che roba è questa?*" Raoul grinned and explained that he had written and interpolated it to improve the effect. He thought it the best piece in the opera and offered to keep the secret, foregoing all royalties!

DALLA RIZZA AS ADRIÉNNE LECOUVREUR

A local novelty very late in arriving at Monte Carlo was Francesco Cilea's charming Adriana Lecouvreur, which in recent years has been rediscovered and restored to the repertoire of Italy's major opera houses, where it has enjoyed extraordinary vogue due in part to the fine portrayals of Cobelli and Pertile. On this occasion that singing actress Gilda Dalla Rizza, sustained with her usual efficacy the histrionic side of the grateful title rôle with La Rotella again in the orchestra pit. An old acquaintance of American audiences—Cesare Formichi—and the tenor Dorlini were her chief partners.

Still from the novelty production standpoint, other major Casino attractions were the restorations of La Périchole and La Belle Hélène. The Monte Carlo mountings preserve in elaborate frames, the original comic savor of these Offenbach classics. Parsifal is another special favorite with Gunsbourg, whose own translation is both vigorous and scrupulously faithful. Particular pains were also lavished on Thaïs, the inaugural opera. Of the Russian school, always welcome here, there was only Boris this year and, of course, the repertoire of the Ballets Russes, appearing later in the season.

NORÉNA MAKES DEEP IMPRESSION

From the interpretative standpoint, a few noteworthy names stand out above a good average of excellence. Lily Pons having been cancelled, they may be reduced to six: Mmes. Eidé Noréna, Conchita Supervia and Solange Renaux; Messrs. Georges Thill, José Luccioni and Feodor Chaliapin. A great treat was the appearance of Mme. Noréna in Bohême. Her Mimi was a portrayal of innate refinement and outstanding musical distinction. It was dramatically affecting in no less degree. The Norwegian soprano made a deep impression and left enduring memories; I saw more than one tear. She was warmly fêted.

Mme. Supervia delighted her auditors with her spontaneous, contagious verve in La Périchole. "Conchita querida" is loved wherever she goes. The Spanish mezzo further regaled her Riviera admirers with her personal characterization of Carmen. One willingly falls prey to her insinuating blandishments in this highly tinted Iberian *cliché*; a real *gitana sevillana* seemed to strut the boards, so that one readily forgot the greater vocal opulence of a Besanzoni. A word of praise too for the charming French soprano Solange Renaux, who combines youth, beauty, voice and artistry. She was equally glamorous as Thaïs, Juliette, Sapho, Manon and Hélène. Of the male artists, note should be taken of Thill's success as Paris and Parsifal and of Luccioni's good all-around work. Chaliapin scored, as usual, in Boris and in Barbiere.

Club Items

Verdi Club Gives Annual Rose Breakfast

Large attendance characterized the Rose Breakfast of the Verdi Club at the Westchester Country Club on April 26 (Florence Foster Jenkins, president, and Mrs. Horace B. Hanson, chairman). Twenty-six guests at the president's table included the following: Josephine Forsyth, composer; Mrs. Henry W. Phelps, past president, City Federation; Florence Darnault, sculptor; Mr. and Mrs. Frederick Twombley, and Mmes. Lillian Soresi, Francesca Caron, Josephine Thord-Gray, Marguerite Valentine, Reginald Potter and Leonora Ormsby.

Mrs. Daniel Pelton Duffie, club historian, who is president of the New York State Women, presented Mrs. Jenkins with the pin of the society in recognition of her musical work. The Fashion Show, given by Leonora Ormsby, was interesting; Jeanne Hurt won the prize for the most beautiful costume, and Mrs. Lewis Dana Knowlton was named as the new chairman of the ways and means committee.

Edey Arendt, contralto, sang with beauty of voice the Verdi aria, O Don Fatale, and songs by Rubinstein and LaForge, Gene Schiller accompanying her at the piano. Yasha Davidoff, of the Russian Opera Company (who also sings over NBC) scored for his interpretation of three songs by Josephine Forsyth, The Lord's Prayer, Precious Wee One, and Joy Cometh, with the composer at the piano. Later he added songs in Russian, for which Max Navutowsky played accompaniments. F. W. R.

New York Madrigal Society

Beatrice Rodick, pianist (winner last year of the Madrigal Society scholarship for composition) in conjunction with Dolores Hayward, her teacher, was conspicuous at the April 29 musicale given under Marguerite Potter's direction in the Great Northern Hotel, New York. Miss Rodick and Miss Hayward were heard in the former's Champlain Suite for two pianos, as well as shorter pieces, including her Monkeyology and Parrot's Paradise, which contained moments of beauty and originality. Carolina Finni, dramatic soprano, sang with authentic Italian style, offering excerpts from Bizet, Mozart, Pergolesi, Paisiello and Cimara, later followed by songs by American composers. Jack Finestone, pianist, another Hayward artist, displayed singing tone and brilliance in Chopin and Liszt works. Esta Pike played competent piano accompaniments for the singers.

Guests of honor introduced were Berta Gerster-Gardini, who spoke of her plan to give grand opera in New York; Pauline Winslow, who mentioned her Washington Square Opera Company, engaged in presenting Gilbert and Sullivan operas; Gina Pinnera, Frances Hall and Rudolph Gruen.
F. W. R.

Maduro Work Used for Film Musical Background

A series of pictures entitled Flying the Lindbergh Trail has just been synchronized by the Synchro Screen Service. The music for the film is taken almost exclusively from the compositions of Charles Maduro and includes Welcome Home March, America (tango), Trianon (minuet), On the Lake (barcarolle), Curacao (creole waltz), Espana (fantasy), Morena y Sevillana (Spanish dance), Helene (characteristic piece), Ricordi Lontani (ballad), La Gitanita (Spanish dance), Ya No Me Importa (tango), Pasillo (creole dance), Por Ti (Spanish song), Scherzo Espagnol, Melodie Creole (Spanish song), Coqueta (tango), Loin de Mon Pays (waltz), Oh, Senorita (fox trot), Fallen Leaves (song) and Little Flower of Love (song).

Rhoda Arnold sang Mr. Maduro's Melodie Creole at a concert in Town Hall, New York, on May 1. His song, Cantique, was used on April 22 by Mr. Carrasco, tenor, at the Barbizon-Plaza, New York, and At Evening, a lullaby by Mr. Maduro, was featured on the same program by Mr. Miquel, pianist. Maria Kurenko is to sing this composer's La Princesa Trieste at her recital in the Waldorf Astoria, New York, on May 9. Mr. Maduro music is frequently heard over the air, and recently the National Broadcasting Company asked his permission to present several of his compositions over its stations.

American Guild of Organists Meets

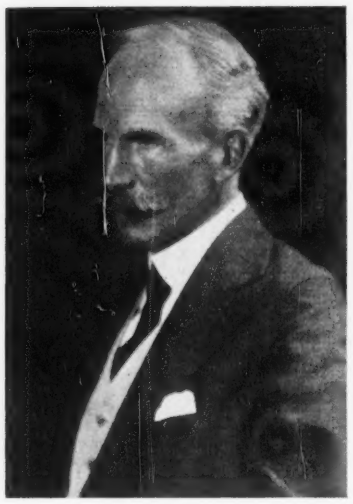
The American Guild of Organists recently held a meeting in New York. A Palestrina Festival at the Cathedral of St. John; an afternoon service at St. Paul's Chapel, the choir singing Palestrina's Missa Aeterna under Prof. Lowell P. Beveridge, and a dinner at the Men's Faculty Club, were items of the day's procedure on April 24. At these events nearly 100 members of the American Guild of Organists were in attendance. Hugh Ross, F.R.C.O., gave an interesting talk on Palestrina and Choral Music at the dinner, and the evening service at the cathedral brought music exclusively by Palestrina, harmonized in four, five, six and eight parts. Warden Doersam announced that a large majority favored the merger of the American Guild of Organists with the National Association of Organists, to take effect January 1. Present at the dinner were many of the younger organists of the day, beside such older members of the profession as Dr. Dickinson, Mrs. Dickinson, William C. Carl, Walter Henry Hall, Harold V. Milligan, S. Lewis Elmer, F. W. Riesberg, Mmes. Lilian Carpenter, Kate Elizabeth Fox and Charlotte M. Lockwood. F. W. R.

University of Utah Offers Prize for Song

The University of Utah is offering a prize of $500 for an Alma Mater song. The prize money is to be divided into two awards, $250 for the words and $250 for the music. The verse will be chosen first and forwarded to persons asking for it. Any contestant has the privilege of sending in his own words set to his own music; that is, he does not have to use the verse declared winner of the verse contest. If the words and music selected are submitted by a single person, he shall receive the entire $500, in which case no award will be given to the winner of the verse contest. The verse contest will be closed June 15, 1934, and the music contest, July 15, 1934. These dates are subject to extension upon published notice. Privilege is reserved of declaring the contest void if satisfactory results are not achieved. The contest is open to anyone. Detailed information may be obtained from Rudolph Larsen, secretary, executive committee, University of Utah Original Song Contest Committee, Salt Lake City, Utah.

Hart House Quartet Passes Tenth Anniversary

The Hart House String Quartet celebrated its tenth birthday at Massey Hall, Toronto, Can., on April 18. The concert was sponsored by the Toronto Centennial Music Festival. Ossip Gabrilowitsch, pianist, was the assisting artist, and the program comprised Mozart's piano quartet in G minor, Beethoven's string quartet in C sharp minor, and the piano quintet in F minor of Brahms. The event was a part of the Centennial Music Week, which Toronto observed from April 17 to 21. The purpose of this series of concerts was to demonstrate the extent of the city's æsthetic advance.



ERNEST CARTER'S

ballet-pantomime, Namba, is to be given at the Columbus, O., School for Girls on May 19. The dances are under the direction of Kathryn Simonds, with scenario by Grace Latimer Jones McClure, head mistress of the school. The school orchestra and cast number fifty. This will be the fifth production of the work, including two hearings in New York.

Mu Phi Epsilon Convention Planned

Mu Phi Epsilon's national convention will be held at Chalfonte-Haddon Hall, Atlantic City, N. J., from June 19 to 22, with Atlantic Province as hostess. Alice Allen Drayton, of Belmont, Mass., is both president of this group and chairman of the convention committee. Margaret Scott Steever is chairman of transportation. Mu Phi Epsilon conventions are usually music festivals *de luxe*, for every minute between business meetings is filled with contributions of musical delegates whose duty is performance. The national president is Dorothy Paton, of Ann Arbor, Mich.

Chicago delegates will report the progress of the Mu Phi Epsilon Settlement School of Music, which is gradually growing into a self-supporting proposition. For three years all lessons were on a scholarship basis, but this year a small charge has been made with scholarships awarded on the basis of merit. On May 17 a program to honor the board of governors and patrons is to be given by the various departments—piano, violin, cello and choruses.

Westminster Choir Concert

Hosanna, a chorale written for and dedicated to the Westminster Choir by David Hugh Jones, head of the composition department of the Westminster Choir School, was the closing feature of the choir's program on April 25, over an NBC-WJZ network. Praise to the Living God by Mueller and The Shepherd of the Hills by Gordon Nevin, also dedicated to the choir; Christiansen's Built On a Rock; The Year's at the Spring by Beach; the Negro spiritual Swing Low, Sweet Chariot, and The Wind's in the South by Scott completed the broadcast presented under the direction of Dr. John Finley Williamson. Dorothy Mainor, soprano, and John Baumgartner, baritone, were the soloists.

Saminsky Music for American and Near East Festivals

Lazare Saminsky's Two Images, A Sonnet of Michel Angelo, and Venice (after Browning's poem) were announced for orchestral performance at the Festival of American Music in Rochester, N. Y., and his choral Psalm 137, Rhapsody for violin and songs with orchestra for the music festival to be given in May, at the Near East Exposition in Jaffa, Palestine. Various choral and instrumental works by Mr. Saminsky were given at festival concerts in Zagrob, cultural centre of Jugoslavia, and Saskatoon, Can., in April.

San Carlo Performances Sold Out in Portland, Ore.

PORTLAND, Ore.—The San Carlo Grand Opera Company gave a week of opera at the large Civic Auditorium here. Every seat for the eight performances was sold before the arrival of Fortune Gallo's organization from Los Angeles. Two extra performances were added on Sunday to give ticket buyers opportunity to attend. Vancouver, B. C., Can., Salt Lake City, Utah, and Denver, Colo., are points of engagement in the company's eastward journey. R. P.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Our Folk Music and the Composers Who Have Used It, provided an interesting program given by the Harmony Club in connection with the year's study based on the book American Music by John Tasker Howard. The meeting was held at the home of Irene Smith. Mrs. Harold Morss was in charge of the program.

Concerts by Colgate University Glee Club and University of Rochester Glee Club were much enjoyed.

The vocal and piano pupils of Jess Weston gave a creditable recital recently.

Irene Smith and Mrs. Antoinette Pavia gave an outstanding two-piano program at the Monday Afternoon Club.

The Kalurah Chanters and Joppa White Shrine Singers combined and presented Gaul's Holy City. The chorus consisted of twenty-one men and twenty-four women. Organ numbers were played by Wilber Walker, organist of Owego, N. Y.

Ethel Newcomb gave a delightful concert at her studio in Whitney Point. I. S.

HALIFAX N. S.—The Halifax Community Concert Association has closed its fourth membership week and like the others it was eminently successful.

In 1931 the Halifax Philharmonic Society (chorus and orchestra) realized it was experiencing the same difficulties as similar organizations in other cities located off the beaten circuits of artists. Invariably there was a deficit after bringing an artist to the city, and the situation was such as to threaten the complete absence of artist recitals in Halifax. About this time the Philharmonic Society heard about Community Concerts and sent for information, with the result that for the past three seasons Halifax audiences have enjoyed fine artists at low cost per person, per concert and there have been no deficits to worry over. In spite of the depressed economic conditions of the past three years, the plan has worked admirably and the Halifax Philharmonic Society, which sponsors the Halifax Community Concert Association, is optimistic for future seasons.

During the season 1933-34, just closed, four concerts were given. The first was at the Orpheus Theatre on November 24 when Barrère, Salzedo, Britt were the artists. On January 26 Nelson Eddy, baritone, sang in recital at the Orpheus Theatre. Theodore Paxson was the accompanist. Bartlett and Robertson (two pianos) played at the Dalhousie University Gymnasium on February 14. The Halifax Philharmonic Society's Chorus and Orchestra took part in this concert.

On April 4 the fourth and final concert of a very successful season was held in the Orpheus Theatre. It was in the nature of a recital by Rose Bampton, contralto, of the Metropolitan Opera Company. Miss Bampton, accompanied by Eva Rantenbert, gave her audience a delightful evening of music. Her voice was rich and pure and the production effortless Her program was intelligently chosen and well received.

Artists for the 1934-35 season are now being chosen and announcement will be made after confirmation. A. E. G.

OKLAHOMA CITY, OKLA.—The final event of the All Star Concert Series was the recital given by Lawrence Tibbett on April 27, proving to be a brilliant climax to a splendid season with a record attendance. Every seat in the Shrine Auditorium was filled, with all space on the stage used for the overflow audience, besides many standees.

Rewarded by a program of magnificence sung as only this artist can sing, Tibbett was recalled for a long succession of encores to placate one of the most enthusiastic audiences ever seen here. Stewart Wille as accompanist gave fine support and played two groups of solos which were well received.

Tibbett was guest speaker at the banquet given at the Biltmore Hotel by the Federated Music Clubs of Oklahoma during their annual convention, the date of which had been set to coincide with the singer's appearance here. An interesting Indian program was presented by the Bacone Glee Club of Bacone School. In native Indian dress, these thirty Indian boys, representing thirteen different tribes, made a colorful picture. Gordon Berger, a brilliant young musician, directs the group and much credit is due him for the finished concert.

Many programs were given by the different music clubs of the state during the convention, and Mrs. D. H. Roche is to be congratulated on her efficient management as president of this organization.

Rehearsals are under way for the presentation of Madama Butterly at the Shrine Auditorium on May 13, 14 and 15. Composed entirely of local musicians, and directed by Carlo Edwards of the Metropolitan Opera Association, this is the first opera in a summer grand opera season to be given in Oklahoma City at the new amphitheatre in Lincoln Park, which has been constructed on the lines of the Hollywood Bowl. The seating capacity is 18,000. F. P. H.

SAN ANTONIO, TEX.—Charles Hackett, tenor, was engaged as soloist for the crowning of her divine majesty, Gerda, Asynia of the Aesir, queen of the court of the Midnight Sun (Olivia Nolte), which is the feature of the annual Fiesta de San Jaciento. The orchestral accompaniment was conducted by Ernest Hauser.

As a fitting climax to the Fiesta, Mendelssohn's Elijah was produced under the auspices of the San Antonio Oratorio Society, as dramatized for operatic production and staged by William Dodd Chenery. The guest artist was Rollin Pease (dean of vocal music, University of Arizona) as Elijah, who gave a marvelous characterization. His voice is rich, full and dramatic. Others in the cast were Warren Reitz, Volina Powers, Mary Wangler, Mary Stuart Edwards, Gisela Bauer Sutter, Freddie Lightfoot, Monette Shaw, Olive Finney, Barbara Holmgreen and Leila Pyron, each of whom did artistic work. The dramatic interpreters were Chaplain Ora J. Cohee, Z. T. Click, the Reverends James M. Todd, W. W. Wharton, B. B. D. Greer and J. D. Armistead, Godfrey W. Rogers, Mary Chambers, Virginia Gooch and Mary Louise Merril Leap. The Celestial Choir, consisting of pupils from the junior schools, sang Lift Thine Eyes, directed by Charles Ball, and the Antiphonal Choir, comprising pupils from the senior schools sang Cast Thy Burden, directed by Francis de Burgos. Their work was outstanding. The remaining choruses were sung by the San Antonio Oratorio Society. Thomas Reid conducted the production, which was accompanied by orchestra, with authority. The beautiful dances and ballets were produced by the Bonner Studios of Dancing. Various schools, organizations and clubs supplied the dancers, priests, worshippers, courtiers, guards, maidens and companions. The entire personnel numbered nearly 1,700. C. F. Dieter was general executive chairman of the organization for the production and Edith M. Resch, executive secretary. Don Leland Stanford, Jr., was chief of staff for Mr. Chenery. The production is to be repeated at an early date.

Elizabeth Cunningham presented her artist-pupil, Sylvia Ostrow, soprano, in a costume recital protraying Songs of Childhood. The four groups were delightfully sung. Miss Ostrow has a voice of pleasing quality and her acting had all the naiveté of youth. Jeanette Feigenbaum was the efficient accompanist and contributed one solo, which had to be repeated. Albert Herff Beze, pianist, composer and lecturer, was the assisting artist. He played three of his own compositions, which gave added pleasure to this unusual program.

Inez Wood Collard, Texas organist, came to San Antonio to play at a program given in honor of the Daughters of the American Revolution, in convention here. She was in absolute command of this large organ and played artistically. Miss Collard was official organist last year at the Chicago Fair and has been reappointed. By invitation of the Texas World's Fair Commission, she gave a program on Texas Day as the representative of the state. S. W.

TERRE HAUTE, IND.—Honor was paid Medora Hendrich, medalist, at the Le Fer Hall, St. Mary-of-the Woods, when 200 guests attended a reception given her by the college staff. Miss Hendrich, a soprano, sang selections by Bevignani, Tschaikowsky, Carew, Rogers, Massenet, Brags and Bach. Mildred Hartz accompanied.

Hilda Edwards gave a piano recital at the Cecilian Auditorium of St. Mary's. Works of Brahms, Chopin, Schumann and Godowsky were well received by the audience.

The Indiana State Teachers College observed Music Week on May 2 with a performance of Cavalleria Rusticana, presented by the college chorus, orchestra and soloists. Edward B. Birge of Indiana University was the director.

The outstanding musical event of the month was the appearance of the Terre Haute Symphony Orchestra in a varied program at the Hippodrome Theatre. Paul Fidlar, concert pianist, and Rosemary Cook were presented. Will H. Bryant was the director of the event.

A students' recital was held by Dorothy Berkowitz at her studio. M. P. D.

Robert Braun Concludes Symphonic Series

POTTSVILLE, PA.—The season of symphonic concerts which have been presented under the baton of Robert Braun at the Methodist Church here was brought to a successful conclusion on April 18. The program included several compositions of local musicians, the first of which was an overture entitled Arion by Norman A. Neuin, the first contra-bass player of the orchestra. Taken from a subject of Greek mythology, the structure and themes of the work followed classic lines. A set of variations for strings alone on the German air, Ach Du Lieber Augustine was the contribution of Norman Lloyd. This is a satirical piece, in the modern vein. Three piano numbers by Helen Foley, a member of the Braun School of Music faculty and head of the creative music department, were Three Arabesques, At Dusk and A Rhapsody. Miss Foley played her own music, giving it brilliant projection.

Mr. Braun conducted the orchestra in an effective performance of the scherzo and closing movement from Dvorak's New World Symphony. Further variety was provided by a vocal quartet (Freda Schatzlein, Emily Shimer, James Conroy and James Hoke), who sang Liza Lehmann's The Daisy Chain with excellent tone. A new song for the coming school pageants, on May 30, was introduced by the quartet. Both words and music are by Robert Braun. It is a marching song and is called Schuylkill County, We Are Coming Back to You. Mr. Braun wrote it at the request of the committee in charge of the pageant. It is dedicated to the late J. H. Zerbey. A stirring piece of music writing, expertly drawn up, it received long-sustained applause. The orchestra ended with the waltzes from Tschaikowsky's Eugen Onegin.

This concert was perhaps the best of the course, and a large audience acclaimed all the participants. During the evening Mr. Braun asked for support of a similar series next season. The response was generous and prompt. B.

Johnson Appointed Honorary Director at Canadian University

Edward Johnson, Canadian tenor of the Metropolitan Opera, will hold the office of honorary director of a course in vocal music at the University of Western Ontario this summer, when musical instruction will be inaugurated there. This course, said to be the first ever presented in a Canadian college, will be opened under the personal direction of Mr. Johnson in a session scheduled from July 9 to August 18.

The musical classes will be directed by Edgar Schofield, bass-baritone and vocal teacher of New York City, known to the Canadian public as a concert singer. He has sung in London on several occasions within the last few years.

The class method to be used this summer is similar to that of the universities of California, Michigan, Rochester and Syracuse. Mr. Johnson has endeavored to introduce this method into Canada for some time. Under Mr. Schofield's direction the summer school offers classes of three kinds—for beginners, singers and teachers, all at reasonable tuition fees.

Concurrently with the regular music course of the summer school, the university is offering, under the department of physical education, special courses in dancing. These will be under the direction of Mrs. Edgar Schofield, the former Alice Marvin. Miss Marvin was a pupil of Fokine and Mordkin and other artists in Europe and America. She has had wide experience as a teacher and as an artist in solo and group dancing. There will be a beginner's course, an advanced class with special attention to dance repertoires of varied European ballet type, and a course in modern tap and musical comedy.

Harriet Seymour Comments on Piano Playing Tournament

Harriet Seymour has written an article on the subject of the National Piano Playing Tournament which is taking place at Steinway Hall, New York, May 10, 11 and 12. Mrs. Seymour is impressed with the fact that this is not a contest, "but an opportunity for any student of piano to obtain a private audition before a prominent group of judges, and obtain a personal rating—based only on the age and period of study of the student, and not at all related to the ability or result of any other student's playing."

Mrs. Seymour points out that "playing the piano has come to mean something quite different from the old struggle—that of outdoing 'the other fellow.'" In another place, she says, "This harmony of sound called music is a means of balance." In conclusion, she comments: "This is the first move by piano teachers alone—and in a most worthy cause. Can they put it over? It is up to the teachers."

Activities of Clarence Dickinson

Clarence Dickinson, Mus. Doc., included the Reubke sonata, in commemoration of his 100th birthday, in his recent sixth organ recital at the M. E. Church, Bridgeport, Conn. He presented The Creation at the Brick Church, New York, on April 29, and Elijah at Union Theological Seminary on May 2. The latter was conducted and played by students for the degree of Master of Sacred Music.

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Eastman School Sponsors Fourth American Festival in Rochester

(*Continued from page 5*)

(Samuel Belov conducting). Opening with a first performance of Herman Rudin's Prelude and Allegro in Olden Style for string orchestra, the program proceeded to Charivari, a futile pair of inanities by Lawrence Powell, and Three Hindoo Dances by Joseph La Monaca. La Monaca, a flutist in the Philadelphia Orchestra, has written an effective score, which by means of rhythmic devices and wood-wind colors creates a sensuous Oriental atmosphere. The Rudin and La Monaca works had their local premières. Dr. Hanson's Nordic Symphony was given a brilliant reading which set forth the strength and beauty of the work.

PROGRAM OF NATIVE PIANO MUSIC

An innovation provided by this year's festival was a program of piano compositions played by Irene Gedney. Much worth-while music for the piano and chamber groups has been written by American composers and it deserves to be better known. Miss Gedney's program was fairly representative. Edward Royce's Theme and Variations, although written twenty-odd years ago in the composer's youth, is still good piano music, withal somewhat showy in the pyrotechnic manner of Liszt. Charles Griffes' seldom-played sonata has strength and solidity of outline, but the strictness imposed by sonata form seems to have hampered Griffes' creative expression rather than aided him; there is less sweep and lyricism in this work than in some of his shorter pieces conceived in freer forms.

Louis Gruenberg's Polychromatics were entertaining and expressive of a certain type of sardonic humor. Lazar Weiner was represented by three works of a more serious nature, titled Prelude, Little Story and Dance, in which cleverness of pianistic figuration is subordinated to musical expression. Three so-called Conservative Sketches by Morton Gould exhausted the technical resources of the piano and brought the program to a lively close. Miss Gedney has a flair for brilliant playing which found ample opportunity for display in her program.

HANSON CONDUCTS PHILHARMONIC ORCHESTRA

On the fourth festival evening Dr. Hanson conducted the Rochester Philharmonic in a program including Mark Wessel's Holiday and Song and Dance (premier concert hearing), a first performance of Rogers' Three Japanese Dances, a première of selections from Maguffy's Reader by Burrill Phillips, a first American hearing of Werner Janssen's Dixie Fugue, and the initial concert presentation of Hans Spialek's tone poem, The Tall City. The Wessel pieces were tuneful and well-orchestrated, but not of serious importance. Bernard Rogers' Japanese Dances were pleasing enough of their kind. Mr. Phillips selected three readings from Maguffy's familiar reader, the One-Horse Shay, John Alden and Priscilla, and the Midnight Ride of Paul Revere, and wrote clever and sincere music to describe these stories. Janssen's fugue of Dixie had interesting spots. Spialek's tone poem is good radio music, perhaps, but deserves little serious consideration.

The opera department of the Eastman School will present an opera in two acts, Dr. Cupid (after Molière's L'Amour Médecin) by Wolf-Ferrari on May 28 and 29. Frederick Tooley, Inez Harvuot, Mary Jane Miller, Romolo Di Spirito, Alice George, Dorothy Pfeffer, Bernhardt Tiede, William Foote, Carl Senne, Nathan Emanuel and Roelf Schatter are to play the principal rôles. Emanuel Balaban will conduct.

COMPOSITIONS BY EASTMAN STUDENTS

The Eastman School presented two programs of orchestral music written by students in the composition classes of Edward Royce and Bernard Rogers, played by the Rochester Civic Orchestra under the direction of Dr. Howard Hanson. In the first concert Gardner Read's Sketches of the City impressed as being outstanding from the point of orchestration and material. Descriptive in character, the short pieces maintained dignity of style and coherent sequence. Wayne Barlow's De Profundis established an effective atmosphere of ecclesiastic gloom, and Jerome Davidson's symphony showed good workmanship, and interesting harmonic texture. Other works played were a one-movement symphony of David Diamond, a section from Russell Baum's symphony, and a violin concerto by Gail Kubik. The second evening brought the first movement of a symphony by Kent Kennan, which revealed a well-mastered technic of thematic development and form, and facile orchestration. Frederick Woltmann's ballet music Four Faces of Siva, demonstrated in a not unpleasant way an admiration for Rimsky-Korsakoff. Also performed were Steven Barrett's overture, a horn concerto by Carl Wirth, symphonic movement by Donald Liddell, and a jazz suite by Walter Mourant.

The annual convention of the American Guild of Organists from June 25 to 29 in Rochester is expected to draw more than ordinary attention, since it is being held simultaneously with Rochester's Centennial Exposition. Unusual and interesting features of the convention will include a recital on the electronic piano by Anton Rovinsky, together with a demonstration by the inventor Miessner; a three-hour demonstration of choral training by Father Finn, making use of a group of Rochester's leading singers; organ recitals arranged to include almost entirely new and modern works for organ; a choral demonstration and forum by Walter Henry Hall of Columbia University; demonstration of sound recording; addresses on acoustics and extemporization, and a prize contest in improvisation.

Musicales

(*Continued from page 19*)

Chopin nocturne, Navarra (Albéniz), the Liszt Liebestraum No. 2, The Little White Donkey (Ibert) and Danse Rituelle du Feu of Falla. He played with brilliance and technical ease and surety. Expressively, Mr. Gabriel's performances are eloquent of a deeply poetic nature, warmth of temperament and fastidious restraint. The audience manifested its delight in his work by sustained clapping. S.

* * *

New York School of Music and Arts

A good-sized audience attended the 950th concert of the New York School of Music and Arts (Ralfe Leech Sterner, director) on May 3. Dorothy Davis, English soprano, made a début appearance, an event of interest to the patrons and students. She sang Campbell-Tipton's A Spirit Flower, interpreting the music with beauty of voice. The False Prophet (Scott) was sung in winsome fashion, and in both songs her distinct enunciation was notable. Margaret Sterling was an efficient accompanist.

Marie Logemann, New Jersey organist, played Guilmant's Grand Choeur in B flat with brilliance, showing clear manual and pedal technic. Leo J. Galland, Canadian organist, was much applauded for his playing of Guilmant's melodie in G, and for Bach's prelude in F, in which advanced pedal technic was outstanding. Others appearing included violinists, pianists and singers, all of whom have been previously heard.

F. W. R.

* * *

Boris Levenson Annual Concert

Boris Levenson's annual concert of his own compositions filled Carnegie Chamber Music Hall, New York, on May 5. A wide variety of music, both vocal and instrumental, was heard. Sixteen International Singers (mixed voices) opened the program with anthems and part-songs, conducted by the composer. The one entitled Morning pleased greatly, so it was repeated. This group sang folk-songs of various nations in the original languages at the close, achieving fine climaxes and varied expression. A sonata for piano and violin had in it depth and sincerity, with beautiful moments of a muted violin part; Ruth Kemper showed her musicianship in this, and heightened effect in her playing of the solos, Elegie Russe, Canzona, Dreams and Danse Orientale; of these, Dreams was particularly enjoyed. Dorothy Preiser, an expressive singer, was applauded after her delivery of four songs in English. Musette Trulock, soprano, presented Four Songs of Old Japan with fine dramatic quality, and Joseph Girlando and Mr. Levenson supplied accompaniments. Several times during the evening the composer was recalled and applauded for the skill, originality and effectiveness of his music. F. W. R.

Serafina Di Leo, Twenty-two, Adds Twelfth Rôle to Repertoire

Serafina Di Leo, dramatic soprano, now singing in Europe, left New York five years ago when she was seventeen. Since that time, after studying two years in Milan, she made her début at La Scala when she was twenty years old, singing Leonora in La Forza del Destino. The following year she came to America and appeared at the Auditorium, Chicago, in Trovatore, Mephisto (Boito), Oracolo (Leoni) and Cavalleria Rusticana. For the last two seasons she has been heard in eleven leading dramatic rôles in Rotterdam, Amsterdam and The Hague. The most recent addition to her repertoire was the part of Maddalena in Andrea Chénier, which she sang for the first time in Brescia. Miss Di Leo's teacher in New York was Virginia Novelli. The young soprano was "discovered" by Mr. and Mrs. Giovanni Martinelli.

Henry Schwab Back from Europe

Henry Schwab, violinist, who has been in Europe for the last ten years, has returned to this country. Mr. Schwab graduated from the Vienna Academy of Music,

(*Photo by Fayer, Vienna.*)
HENRY SCHWAB

and then went to Berlin, where he was under the tutelage of Prof. Carl Flesch. He next studied in Paris at the École Normale under Jacques Thibaut. In March of this year Mr. Schwab made his concert début in Vienna. Following his arrival in America, he proceeded to the Pacific Coast, where he is to fulfill engagements. Next fall Mr. Schwab plans to give a New York début recital at Town Hall.

Events in Chicago

(*Continued from page 12*)

Miss Westervelt is head of the music department at the college. Her students at Columbia School of Music will be heard in the annual spring recital on May 23.

HANNA BUTLER'S STUDENTS SING

Wilhelmina Eberhardt, lyric coloratura, who studies with Hanna Butler, appeared on April 10 as soloist with the Indianapolis Symphony Orchestra, under the direction of Ferdinand Schaefer, at Murat Theatre, Indianapolis, Ind. She also was heard in a recital program for the Woman's Department Club on April 11. Marjorie Livingston, dramatic soprano, another Hanna Butler product, gave the first Sunday musicale for the University Club of Milwaukee on April 15.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Irene Anderson, student of Blanche Barbot, sang recently for the Wesleyan Guild of the Methodist Episcopal Church of Wilmette.

Hilda Ohlin, soprano, was guest artist at the semi-monthly recitals given at the Hotel Del Prado on April 15.

Franklin Gordon, tenor, has returned to Chicago after fulfilling engagements in Tulsa, Okla., and Omaha, Neb.

Freddie Lee White, from Blanche Barbot's studio, offered a group of songs on April 22 at the Convent of St. Louis, Congregation of Notre Dame.

Anita Pageler, soprano, presented several solos at the Chicago Temple on April 26 with Margery Smith, accompanist.

Myrtle Nowry, student of Blanche Barbot, delivered several songs at the Cordon Club for the Business and Professional Woman's Club on April 30. Clara Stagliano, pupil of Leon Sametini, appeared as violinist and Margery Smith, from the Rudolph Ganz studio, as accompanist on this same program.

Two class piano recitals of the Melody Way Method were given in the Little Theatre by pupils of Clara Dailey on April 21 and 22.

The preparatory department recital was held on April 20. The May recital on May 8 was participated in by older students. The purpose of the program is to encourage adult beginners. Miss Enander is in charge.

Donald Sellow gave an organ recital at the Fourth Congregational Church on April 22. He was assisted by the combined choirs of the Fourth Congregational Church and the Jefferson Park Congregational Church in selections from Elijah. Among the soloists was Anita Pageler, soprano, pupil of Miss Barbot.

On April 14 the Phi Mu Gamma Fraternity held its annual initiation party. The pledges were Mae Levis, Margery Smith, Margaret McGowan, Bessie Goodrich, Eleanor Culley, Clara Stagliano, Patricia Kelley, Vivian Dellachiese and Myrtle Mowry.

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Studio Notes

FRANK BIBB

Singers from the studio of Frank Bibb of New York are active in many fields. Bettina Hall, leading soprano of The Cat and the Fiddle, is playing in Victor Herbert's The Only Girl, which opened in Philadelphia on May 7, prior to its engagement in New York.

Amund Sjovik, on his return from Chicago, where he was singing with the Chicago Opera Company through its entire season, joined the Hippodrome National Opera Company of New York as bass. He also was heard recently in a performance of Faust in Texas.

Three of Mr. Bibb's pupils, Earl Lippy, Pauline Small and Thelma Viol, won solo parts in the performance of Mendelssohn's Elijah given with a chorus of 500 in Baltimore, Md., on May 8.

Astrid Fjelde was heard in a song recital on March 18 at the Barbizon-Plaza, New York, under the auspices of the National School for Musical Culture. Miss Fjelde was accompanied at the piano by Walter Golde. She is to broadcast a series of programs over the NBC network to the West, and is singing weekly with the Palmolive Hour.

Gladys Smith offered a recital at Washington Irving High School, New York, in connection with the New York Conservatory, where she is a faculty member. She also has been broadcasting over WINS.

JOHN CAMPON

John Campon, vocal teacher of New York, presented Vivian Casey, eight-year-old soprano in recital at his New York studio on April 29. Miss Vivian was assisted by Virginia Campon, recitalist, and Geraldine Wentworth, pianist, who also accompanied the singer.

The program, in good taste for the youthful singer, comprised a group of light selections which included I Love You Truly (Bond), At Dawning (Cadman), Ave Maria (Gounod), sung in the original key, Only A Rose (Friml), Il Bacio (Arditti) in which Miss Vivian sang up to D, and several other compositions. Her singing revealed a wide range which bespoke diligent application and skillful training. Her tones were fluent, clear and fresh in quality and of ample volume, free from any trace of forcing. The personable young singer was warmly applauded by the large audience.

On April 28 another of Mr. Campon's pupils, Eleanor Encke, soprano, was heard in recital at his studio. Among the numbers she offered was the aria Ombra leggiera from Meyerbeer's Dinorah, and groups of Lieder and Polish songs. C. D. H.

ESPERANZA GARRIGUE

George Farrell, baritone, who won the Graham McNamee Scholarship in the Esperanza Garrigue Studios, New York, made his début in light opera this season, singing the leading baritone rôle of Sir Joseph Porter in H.M.S. Pinafore with the Washington Square Opera Society at Washington Irving High School, New York. Mr. Farrell has been the solo bass of Calvary Episcopal Church for two years; he has also sung as soloist in St. Thomas' Catholic Church. He has given several radio recitals. On April 11 he offered a program which included the Largo al Factotum aria from Rossini's Barber of Seville.

ADELAIDE GESCHEIDT

Adelaide Gescheidt conducted a conference class and presented four pupils in an Hour of Song before a large group of hearers in her studio, New York, on April 21. The conference consisted of a discussion of Miss Gescheidt's voice principles, with demonstrations by pupils, according to her system of the normal and natural development of voice. The program included solos by Lotte Keitel and Wilanna Miles, sopranos; Harold Walker and George Sharp, baritones, with Betty Schuleen at the piano. They sang solos by Purcell, Handel, Schubert, Brahms, Wolf, Strauss and La Forge.

BERNARD GABRIEL

An evening of music was given on May 1 by Bernard Gabriel, pianist, Mathilde Prezant, soprano, and Emile Maloof, theremin player, at the New York studio of Mr. Gabriel. This concert presented music in a wide range of styles, including several excerpts from Bach, numbers by Mozart and Brahms, and Mr. Gabriel's own trio for theremin, voice and piano, which closed the program.

This is a sequence of uncompromising modernism, startling in the angularity of its thematic and rhythmic elements. To hear it was a stimulating musical experience. At its close, the audience, who had been endeavoring to keep up with the tonal aberrations of the work, sat for a moment, dizzily gathering their faculties, then applauded delightedly, recalling the young composer and the other participants for repeated bows.

Besides this work, which enlisted all three of the participants, each appeared in solos. Miss Prezant sang five arias from Bach cantatas, displaying vocal purity and fine observance of style. For two of these items she had oboe obbligato. Miss Prezant is also to be commended for her singing of the extremely exacting vocal part in Mr. Gabriel's trio.

Mr. Maloof demonstrated his skill by playing on the theremin Bach's air on the G string and two Brahms pieces. His execution and interpretative concepts were musicianly and enjoyable. He also gave a brief talk on the construction and history of the instrument.

Mr. Gabriel, in addition to acting as piano accompanist for both Miss Prezant and Mr. Maloof and taking the piano part in his own score, was heard in the Mozart sonata in E flat. He plays brilliantly, with expert technic and, on the expressive side, vitality, imagination and good taste. M. L. S.

IRENE FREIMANN

Irene Freimann, teacher of piano, announces special courses this summer at her New York studio to prepare young artists for concert.

IDA HAGGERTY-SNELL

The Haggerty-Snell studio, New York, was crowded on April 28 to hear four singers in songs by modern composers. Margaret Finley Jones, dramatic soprano, was admired for her singing of Because I Love You (Hawley). Rose Dubitsky, contralto, won commendation in songs by Campbell-Tipton, Nevin and Baron, and Jack Dubitsky was applauded with spirit. All sang for the first time. Mr. Bain, lyric tenor, offered with effect songs by Richardson and Sanderson, and Cathryn Hendricks gave valuable assistance as accompanist. F. W. R.

AUGUSTA TOLLEFSEN

Solomon Davis, artist-pupil of Augusta Tollefsen, gave a piano recital to an invited audience at his instructor's studio in Brooklyn, N. Y., on April 29. He performed a program of varied music by Haydn, Schumann, Brahms and Albeniz to the satisfaction of his hearers. Eighty guests applauded him so vigorously that at the close he added a Waltz Caprice of his own, which was appreciated. F. W. R.

A. VERNE WESTLAKE

The fourth in a series of evenings devoted to musical appreciation was given on May 2 at the New York residence-studio of Dr. A. Verne Westlake, the subject being The Oratorio. The rise and development of this form was told in interesting fashion by Dr. Westlake, followed by illustrations sung by Mr. Bjornstad, tenor. His items were from Handel, Haydn, Mendelssohn, Bennett, Leslie, Stainer and Gaul; Mrs. Bjornstad was an efficient accompanist. F. W. R.

LA FORGE-BERUMEN

The La Forge-Berúmen musicale heard over the Columbia system on May 2 brought before the microphone Emma Otero, coloratura soprano, Gerald Mirate, pianist, and Frank La Forge, composer-pianist. Miss Otero was heard in two arias and a group of Spanish songs. In all her work there is evidence of sincerity of interpretation and freedom of vocal emission. Mr. La Forge's accompaniments completed an excellent ensemble. Mr. Mirate played two groups of effective piano solos with skill and intelligence. W.

JEANNE HASSLER

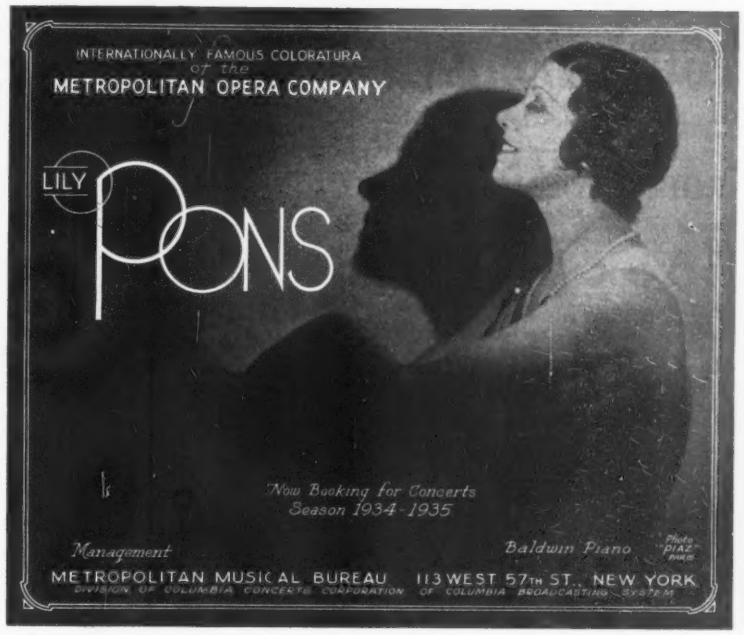
Maria Matteo, eighteen-year-old lyric soprano, and Melvin La Zink, young baritone, offered a program of songs in French and English at the studio of Jeanne Hassler in White Plains, N. Y., for the Alpha Chapter of the Delphian Society of White Plains.

Annie Friedberg to Bring Elisabeth Schumann

Elisabeth Schumann, soprano of the Vienna State Opera, formerly of the Metropolitan Opera, and an eminent Lieder singer, will make a concert tour in America under the management of Annie Friedberg next season, beginning about the first of January. She will remain until April. Mme. Schumann, not here for two years, made a tour in this country with Richard Strauss.

Alice Anderson to Marry Robert Hufstader

Miss Alice Mary Anderson, daughter of Mr. and Mrs. Arthur M. Anderson, and a graduate of the American School of Music in Fontainebleau, France, is to be married to Robert Hufstader of Buffalo, N. Y. Mr. Hufstader was graduated from the Eastman School of Music and the American School of Music at Fontainebleau, and now is head of the music department at the University of Buffalo and organist of the Westminster Presbyterian Church in Buffalo.



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Vienna Music Calendar Includes Novelties

(*Continued from page* 5)

Olga (a young, life-loving blonde with a contralto voice) was given to Rosette Anday who did her best to struggle against the incongruity of the part with the serene nature of her voice and personality. The title rôle, entrusted to Karl Hammes, the best Don Juan (and incidentally Figaro and Papageno) of the Vienna State Opera, remained pale and unconvincing. Margaret Wallman's ballet was brilliant especially in the waltz, with its mad whirling of the couples. But the important chorus scene in the first act was audibly uncertain and timid (difference of opinion in tempo between chorus and orchestra), something which rarely occurs in the Vienna Opera.

Nevertheless, the conductor, the *régisseur*, and the heroine were so superior that even the Viennese public, which as a rule is not very responsive to works of this kind, was moved to enthusiasm. The four performances were sold out completely.

Walter Figures in Vienna Concerts

Bruno Walter's monopoly of the Viennese Mahler tradition was firmly established after his historic reading of that master's eighth symphony a year ago. As an echo of that unforgettable performance appeared the Song of the Earth with Frau Anday, Herr Maikl and the Philharmonic. Walter's interpretation leans so much toward the gentle, wistful character of this work, that even the opening passionate Song of the Earth's Suffering, has a conciliating tinge in his interpretation. Masterful as usual was the pianissimo of the Philharmonic string section.

Walter has been the chief and central musical figure in Vienna for several weeks, producing old operas in a new way, conducting the Philharmonic concerts, assuming the rôle of the piano soloist in eighteenth-century *concerti*, and now he showed himself as an accompanist of first magnitude by appearing at the piano in Lotte Lehmann's Lieder recital. What a combination! Lehmann doffed Tatiana's girlish blue dress of the first act, Sieglinde's flowing robes, and Fidelio's mannish attire, and appeared as herself in her own radiant loveliness, to sing Schumann, Brahms and Hugo Wolf. Then she did Schubert's Ständchen for an encore, exhibiting a portamento *sans reproche*.

Bruno Walter's next job was to lead Tristan and Isolde. I had the pleasure of describing this performance as it was done in Salzburg last summer with the same cast (with one exception).

Another Prodigy

Outside of Bruno Walter's realm, there were several noteworthy concerts, three of them sensations. The first sensation was caused by the eleven-year-old girl Daisy Guth in Liszt's E flat piano concerto with orchestra. Incidentally, I happen to know that she was just eleven last December, because I watched her grow from babyhood. She is the youngest prodigy from Hedwig Kanner-Rosenthal's famous school. She had never before achieved anything near her performance of the Liszt concerto, and if we relate achievement to age, I have never witnessed anything as extraordinary. Some sensitive natures claimed that they were almost annoyed by the incongruity of a little child sitting quietly at the piano, while masculine octaves and bravura passages filled the hall, rising above the orchestra. Many called it a monstrosity. Nevertheless the success was tremendous, noisy and enthusiastic.

Another sensation was Erica Morini's playing of the Tschaikowsky violin concerto with the Vienna Symphony Orchestra. It was also one of her super performances, where she was on the heights of temperament and swing. Her left hand is a symbol of precision and knows no equal; the interpretation combines taste with theatrical effect, where it is in place. But over all stands her imposing personality and assuredness, which very few women possess.

Furtwängler's Memorable Ninth

The third sensation of quite different character was the annual performance of Beethoven's ninth symphony under Furtwängler at the so called Nikolai Concert (in honor of the founder of the Vienna Philharmonic). This was an affair definitely established, strengthened by tradition, looked forward to; and it will be remembered until it comes again. Hans Duhan efficiently took Josef Manowarda's place as the baritone. Elisabeth Schumann's rich soprano, Miss Szantho's contralto, and Mr. Maikl's tenor completed the quartet.

When Richard Strauss was a young man he once stressed his ultra-instrumental, anti-vocal way of thinking by a famous remark: "When I want singing done, I use a clarinet." No doubt he proved this statement several times. But he also disproved it thoroughly. The chorus of the Vienna State Opera gloated over this fact by giving a concert of Strauss' vocal works (in connection with his coming seventieth birthday) under Clemens Krauss' baton. They did among other things, the seldom heard *a cappella* works, Abend and Hymne, also the very difficult German Motets. Alfred Piccaver, a champion of *bel canto*, also proved that this master subsequently recognized the advantages of man's throat over a clarinet.

Two Americans, Eleanor Steele and Hall Clovis, were welcomed in a song and duet recital, where among other things compositions of American composers and Negro spirituals were featured.

* * *

I See That

(*Continued from page* 18)

Eleanor Everest Freer's opera, Little Women, in two acts, four scenes, was presented by Frances Coates Grace of Chicago, at the convention of American Pen Women on April 22, in Washington, D. C.

* * *

The Queens Symphonic Society (Jascha Fastofsky, director) broadcast over WEVD on April 20. The program consisted of Fingal's Cave (Mendelssohn), War Dance (Skilton) and the first movement of a Mozart symphony.

* * *

Rachelle Shubow, pianist, gave a recital in Schenectady, N. Y., on March 27, under the auspices of the Temple Gates of Heaven. Her program embraced sonatas by Mozart and Beethoven, and one in the modern style by Edvard Moritz (first Schenectady performance of this work, which is dedicated to Miss Shubow); Schumann's Papillons, Chopin pieces and the Verdi-Liszt Rigoletto fantasie.

* * *

Hugh Porter, besides giving Wednesday evening organ recitals during April at St. Mary's Church, New York, conducted The Creation, sung by the Washington Heights Oratorio Society on April 17, in the chapel of New York University. Helen Marshall, Robert Betts and Julius Huehn were the soloists.

* * *

Harry T. Burleigh recently finished forty years as solo- baritone of St. George's P. E. Church, New York. Mr. Burleigh is prominent as a composer, arranger of Negro spirituals, and as a musical editor.

* * *

Aileen Stephens McLeod, violinist, used the late Geraldine Morgan's (her aunt) Storoni violin in a program given by the Atlanta (Ga.) Music Club on April 4. Miss McLeod is the daughter of Dora Morgan-Stephens, founder of the Morgan-Stephens Conservatory, and was heard in Brahms' Hunting Horn Trio, op. 40, her mother playing the viola, and with Lillian Galbreath at the piano.

* * *

Edna Merrill Hopkins, soprano and musical director, conducted the several choirs associated in the music of the M. E. Church of Carbondale, Pa., on Easter Sunday. Works by Stainer, Holton, Chopin, Gounod and Handel were sung by the Young People's, Junior, and Senior choirs. Soli were offered by Mmes. H. S. Lee, Leona T. Andrews, Elizabeth G. Colborn, Arthur Parsloe, Sidney Owens, Claude E. Olver, Oscar Brunner and Arthur M. Williams. John B. Evans is organist.

* * *

Isabel Ibach, harpist, student of Carlos Salzedo, was heard over the air on April 19, playing Impromptu-Caprice of Pierné, Chanson dans la nuit of Salzedo, La Desirade of Salzedo, and Giga of Corelli.

* * *

George I. Tilton directed the third service of the Trenton (N. J.) Festival Chorus, consisting of the junior church choirs of that city on this occasion. The intermediate choirs were added to the juniors.

* * *

Chief Os-ke-non-ton, sojourning in London, England, has appeared at many private functions. He is soon to sing the Medicine Man in Hiawatha, at the Albert Hall.

* * *

Another recent recital date for Paul Althouse was in Warren, Pa., where the Metropolitan tenor sang on April 18 on the Community Concert Course.

Helen Olin Roberts, Sigma Alpha Iota Official, Active in Denver

Helen Olin Roberts, national secretary of Sigma Alpha Iota, is a resident of Denver, Colo. Mrs. Roberts maintains a music studio in her home city, where she is affiliated with many of the civic music movements. She is

HELEN OLIN ROBERTS

president of the Denver Federated Music Clubs, which comprises eighteen leading music organizations and whose total membership is about 1,200. One of the annual activities of the federation is a pre-Thanksgiving concert, which is held at the Civic Auditorium and which is a civic project. This is a choral event, and last fall six choruses participated and the program ended with singing by the massed chorus of 500.

Mrs. Roberts also is director of the choir of fifty-five voices at Calvary Baptist Church in Denver. She presents this group in three oratorios a year. Last winter Mrs. Roberts sponsored the inauguration of a Yuletide custom. During the Christmas season, continuous concerts were given at the New Municipal Building nightly, with twenty-five different choruses taking part.

Further activities of Mrs. Roberts as a choral leader include the conductorship of the larger of the city's two Women's Club Choruses. This spring she led this organization in a concert featuring the Nutcracker Suite of Tschaikowsky.

Mrs. Roberts, who was recently in New York, returned to Denver on May 6 to conduct the choir of Calvary Baptist Church in its final rehearsals for Haydn's The Creation, which is to be offered on May 20.

Soloists at the National Opera Club meeting, Waldorf-Astoria Hotel, New York, on April 12 were Mary Ledgerwood, contralto, Byron Warner, tenor, Carol Margot, soprano, and Edward Frank, boy soprano, who sang obbligato soli with the choristers of the Church of the Blessed Sacrament (Warren A. Foley, director). Pasquale Amato, Mmes. H. H. A. Beach, Theodore M. Hardy and Minna Hall Carrothers were guests of honor.

* * *

Maria Wilderman spoke on Successful Piano Recitals in the Education Building, New York University, Washington Square, on April 16.

* * *

The Mozart String Sinfonietta (Wesley Sontag, conductor) gave a program of music by Handel, Beethoven, Tschaikowsky, Brahms and modern composers at the Little Theatre, New York, on April 22. Helene Garber, soprano, and Fred Fox, horn, assisted.

* * *

Olga Sapio was heard in a piano recital at the Studio Club, New York, a fortnight ago, performing works by Gluck, Bach, Beethoven, Chopin and modern composers.

* * *

The New York City Committee of the I. C. O. R. has engaged Toscha Seidel for a concert program to be given at the Town Hall on May 19.

* * *

WTIC, the Travelers Broadcasting Service Corporation of Hartford, Conn., of which Christiaan Kriens is musical director, has gone on full time and is on the air ten hours daily. The extended schedule began on April 29.

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Press Comments

FREDERIC DIXON

Frederic Dixon, pianist, gave a recital in Los Angeles on April 17. Katherine T. Von Blon, writing in the Los Angeles Times, said: "A pianist of virility and fine inner resources, Frederic Dixon brought variety and distinctly original interpretations to his concert at Wilshire-Ebell Theatre. His approach is refreshing in its individuality, and he commands a versatile and responsive technic. Opening with Brahms, he displayed a special feeling for the beautifully woven tapestries of that master. The Rhapsodie was brilliantly punctuated. The Rachmaninoff preludes were managed with fine original energy. One of the loveliest numbers on the program was Fannie Dillon's The Shimmering Pool, which somehow became translucent and mysterious. Written in the modern idiom, it was delicately evanescent. Griffes' The Fountain of the Acqua Paola shone with a magical effulgence. Admirable contrast was offered in Lecuona's Malaguena, thoroughly Spanish in mood. Mr. Dixon executed this number with exciting rhythms and contrasts. This American pianist brings his own special modern style to Chopin interpretations, and indeed molds that master to his own aspiring credo."

Dallas MacDonnell in the Hollywood Citizen-News: "One is most of all impressed by the ease with which his huge hands address the keyboard, tenderly or decisively, calling forth a flow of tone which must delight the living composers of the numbers he plays. Certainly his work pleased the audience last night."

MARIA KURENKO

Maria Kurenko, Russian coloratura soprano, was soloist in a Tschaikowsky Festival, recently held at Symphony Hall, Boston. The Boston Evening Transcript said: "In freshness of interest nothing done or still to be done at the festival can exceed the seven songs chosen by Mme. Kurenko. The sentiment of these songs Tschaikowsky expresses subtly and with restraint yet fully, and if these songs are a fair example of Tschaikowsky's hundred, then that hundred is a mine well worthy of careful exploration. Yet they may constitute a pitfall for the average singer. Yesterday the seven were sung in Russian by a singer who had an evident flair for them. Mme. Kurenko appeared in them to the best advantage. Never has her voice appeared more attractive and generally pleasing. Never also—save only with a Chaliapin singing them—have Russian songs equally received their due. Surely this was a high point in the Tschaikowsky Festival."

Moses Smith in the Boston Evening American: "Mme. Kurenko, who has sung only twice previously in Boston, so far as I recall, sang beautifully yesterday. In the seven songs of Tschaikowsky, admirably selected and requiring a wide range of style and temperament, her voice never lost its beautiful lyric quality. The enunciation of the Russian text was so clear that a person entirely unfamiliar with the language could distinguish each sound. In addition to these virtues Mme. Kurenko employed such faultless technic and delivered the songs with such charm that it would take a rare faultfinder not to have been transported by her work."

Warren Storey Smith in the Boston Post: "Quite unexpectedly, the most rewarding concert thus far in Symphony Hall's Tschaikowskian Festival proved to be that of yesterday afternoon, devoted to the composer's chamber music and songs. Mme. Kurenko, previously known here chiefly as a singer of coloratura music, sang them (the seven songs) with a true Slavic intensity, with a voice small but of haunting color. And to the effect of the songs themselves she added that of a charming presence, of an earnest manner and of a certain devotion, as though the occasion had for her a personal meaning."

Pinza Sails on SS. Vulcania

Ezio Pinza, basso of the Metropolitan Opera Company, sailed recently on the SS. Vulcania. He will make three appearances at La Scala, May 8, 10 and 13, singing Mephistopheles, and later will sing in Florence in Don Giovanni. Pinza goes to London early in June for appearances at Covent Garden in Cenerentola, with Conchita Supervia singing the leading soprano rôle. He has been engaged to sing in Salzburg later in the summer.

Belleville, N. J., Hears Van Hoesen

BELLEVILLE, N. J.—Harrington van Hoesen, American baritone, was heard in concert here on April 12. Frank La Forge was at the piano. Mr. van Hoesen's pleasing voice and Mr. La Forge's polished accompaniments make a combination of artistic balance. The audience was quick to appreciate the excellence of their work and demanded several encores. G.

Lehmann Broadcasts to America

Lotte Lehmann, who made her début with the Metropolitan Opera Company this season, was heard again in this country on April 30, when her performance in Beethoven's opera Fidelio was broadcast from Covent Garden in London. This was her first appearance of the season in the English opera house, where she has been featured for many years.

Mme. Lehmann made her début at the Grand Opera in Paris in this rôle. At that performance the French Government bestowed upon her the rosette of the Legion of Honor. This distinction has rarely been given to a woman, and Mme. Lehmann is the only Austrian woman singer to have been so honored.

Spoken English Increasing in the Soviet

According to O. Coleman, knowledge of the English language is increasing rapidly in Soviet Russia. "The Russian government," said Mr. Coleman, "has aroused and encouraged interest in learning English among every class of citizens. As a result, most of the Russians delegated to visit the United States for trade purposes possess an astonishing command of our language. On the other hand, Americans visiting Russia have to bow to the uses and abuses of the interpreter simply because they think Russian is too difficult to learn.

"This general laxity is also apparent in musical fields. Vocalists especially sing in many foreign tongues, but seldom in Russian, although this is one of the most musical of languages, and possesses priceless beauty in its folk-songs."

It is claimed by Mr. Coleman that all the difficulties and obstacles are solved by the new Cipher-System which teaches within a short period the fundamentals of the Russian language.

Boghetti Artist-Pupils in Concert

PHILADELPHIA.—A joint recital was given by Rosemary Albert, dramatic soprano, and Kathryn Boghetti, contralto, at the Hotel Barclay on April 25. Both singers are artist-pupils of Giuseppe Boghetti of this city.

Mme. Boghetti offered songs by Schubert, Schumann, Brahms, Erich Wolff, Saar, Roger Quilter, Fauré, Respighi and Boatner. Her voice is rich contralto timbre, especially effective in the lower register. Mme. Albert was heard in songs by Carissimi, Gluck, Brahms, Scott, Hue, Hugo Wolf, Fourdrain and Dvorak. Her tones are of good range and volume and the quality is clear and pleasing. The audience was enthusiastic, dividing its favor equally between the two artists. P.

Berúmen Student Heard

SCHENECTADY, N. Y.—Gerald Mirate, young pianist, pupil of Ernesto Berúmen of New York, appeared at the Central Park High School Auditorium on April 5, before the Schenectady Choral Society, scoring a fine success. Mr. Mirate, who formerly studied under Joseph Derrick of Schenectady, played among other things the prelude, fugue and variation of César Franck and numbers by Beethoven, Chopin, Debussy, Scott, Pinto and Liszt. Mr. Mirate has been under Mr. Berúmen's guidance for the past three years. G.

Ruth Peter Sings at Hippodrome

Ruth Peter of Washington, D. C., who has been coaching during the past winter at the New York School of Vocal Art, made her début in the rôle of Marguerite in Gounod's Faust at the New York Hippodrome on April 13. Miss Peter is the third graduate artist from the New York School of Vocal Art to be engaged this season by the management now presenting grand opera at the Hippodrome.

Gardini Artist-Pupil in Washington, D. C.

WASHINGTON, D. C.—Verna Carega, an artist of the Gerster-Gardini School, New York, had much success when she sang Margaret McClure Stitt's songs for the League of American Pen Women on April 21, at a large luncheon here at which Mrs. Franklin D. Roosevelt presided. Mrs. Stitt accompanied her own songs. D.

Edith Bideau Normelli Active

Edith Bideau Normelli, soprano, is the author of a recent article entitled What Priests Should Know in Music, published in the Anglican Theological Review. Mme. Normelli is appearing in several concerts this spring and among her engagements is a spring recital on May 18, at the Seabury-Western Theological Seminary, Evanston, Ill.

Thatcher to Teach at Peabody Conservatory This Summer

BALTIMORE, MD.—An acquisition to the summer school faculty of the Peabody Conservatory of Music is Howard R. Thatcher, who has won prominence among American musicians both as composer and teacher. He

HOWARD R. THATCHER

is a graduate of the conservatory and a member of its winter school faculty. His courses in the summer school will include harmony, counterpoint, theory, orchestration and composition. The courses are for a period of six weeks, the classes opening on June 18 and closing on July 28. Mr. Thatcher is a leading organist and choir director in Baltimore and his original services for synagogue are widely used. Among his works which have been publicly performed are Concert Overture, Legend for Orchestra, Symphonic Fantasy, a violin concerto (which was recently given its first public performance with the Baltimore Symphony Orchestra), various chamber music compositions and numerous smaller works, including a prelude and fugue for organ, anthems, songs, and compositions for violin and piano. B.

Northwestern School of Music Announces Administrative Change

EVANSTON, ILL.—Carl M. Beecher, who has served as administrator for the Northwestern School of Music, either as dean or as acting dean, for the past eleven years, closed his academic year on May 1 to begin a sixteen-month leave of absence. Mr. Beecher plans to travel and live in the French East Indies. Considerable progress towards the completion of a study of the natives by Mr. Beecher has already been made during the two previous summers spent in the Pacific Southeast.

During Mr. Beecher's absence John Beattie, head of the department of school music, will act as dean, immediately assuming active administration of the school.

Dean Beecher came to Northwestern thirty-four years ago at the age of fifteen. His training as a musician began under Professor Oldberg and Dean Peter C. Lutkin. Following his graduation from Northwestern School of Music Mr. Beecher spent four years in Europe in study and travel, returning to join the faculty as teacher of theory and piano. E.

New York School of Vocal Art

Philip Barrison, former director of plays for John Golden and with the late David Belasco, has been made director of the dramatic department of the New York School of Vocal Art, New York. Mr. Barrison also produces and directs several radio dramatic programs now on the air.

Roland Lash is with the Palmolive Hour on its NBC coast-to-coast broadcasts.

On May 4 Luella Melius and fourteen of her artist-pupils gave a benefit concert in the ballroom of the Savoy-Plaza Hotel, New York. The proceeds went to aid needy vocal students.

Enrollment for the summer courses is in progress at the school.

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Publications

Reviewed by R. M. Knerr

Books

Folk-Dances and Singing Games; collected and described by Elizabeth Burchenal.

A highly interesting volume analyzing twenty-six folk-dances of the United States, Denmark, Sweden, Russia, Hungary, Finland, Italy, Czechoslovakia, England and Scotland. The music in a simple piano version (sometimes with additional vocal part and words) is given, with written instructions for performing the dance. The pages are illustrated with diagrams and pictures of the dancers in costume. There is also a useful classification of the numbers as suitable for out-door use on the green, for small children, for older girls and boys, for boys and men, and for adults. Since the folk-dance movement has gained numerous adherents in the United States in recent years, this authoritative book by Miss Burchenal, prominently identified with the work in this field, should be valuable to directors of social and recreational activities. (G. Schirmer, Inc., New York.)

Basic Pianoforte Technic, by Elizabeth Simpson; based upon The Science of Pianoforte Technic by Thomas Fielden.

The aim of this book is to develop the practise of brilliant and positive muscular action in piano playing, which is the basis of effective concert performance. The book provides close analyses of muscular activity. Perhaps its most notable features, however, are the exercises, seventy-eight of which are provided with a view to strengthening various facets of the player's equipment. Each is accompanied by a description of the particular problem. (Macmillan Co., Ltd., London.)

The Fundamentals of Harmony (First Year Harmony); Book I, The Major Mode; by Frederick William Schlieder, Mus. D.

Dr. Schlieder's tripartite series on the fundamentals of harmony is described by the author as "first steps in training the mind to sense, create, understand, express, recognize and write the details of major and minor scales, intervals and triadic values." The first book, which treats of the major mode, contains twelve lessons on such fundamental matters as the scale, rhythm, the staff and its appointments, rhythmic pulsation of note and rest values, rhythmic patterns in 2/4 and 3/4 meter, the major scales, the group impression of the two tetra-chords, and modulation. These main chapter headings, however, are only the subdivisions of the book; the subjects are manifold.

Briefly, Dr. Schlieder's thesis is as follows: "Unless musical instruction strives to awaken the sense of key, of the simple relationship of the tones of the scale, of the harmonic relationship between one tone and another, it has failed because music still lies silent within. Unless the consciousness of the rhythmic activity of the phrase, the measure and the beat with its many commingings in measured designs is awakened, musical instruction has failed because music still lies motionless within. True music is never silent, nor is it still. This new necessity is a hunger for musical experience, . . . for self-expression in music."

The author has had eminent success in training classes in the principles of creative harmony in New York and other cities. The contents of his treatise are so rich, all conducing to the creation of musical feeling in the student, that a survey is not possible in the small scope of a review. But its eminent practicality deserves to be stressed. Examples in musical notation accompany each problem, with exposition, definitions, questions and exercises. The instructor frequently plays a phrase, after which the student is asked to state the meter; or the pupil himself plays or sings a series of notes illustrating the intervals in a chord. Written tests and highly original diagrams, such as those for "measure curves" and "metric curves," are scattered throughout the book. The whole is well calculated to feed and develop the "hunger for musical experience" which the writer rightfully deems a necessity of the time. (Frederick William Schlieder, New York City.)

Who's Who in Music and Dance in Southern California, edited by Bruno David Ussher.

This imposing, handsomely illustrated volume of more than 265 pages aims to show that "educationally and recreationally Southern California provides amply for the concert patron or the student." It certainly is a convincing exposition of these opportunities, providing as it does, a description of the work of major groups of the locality, and biographical sketches of a large number of musical folk. Included are articles by William Andrews Clark, Jr., George Leslie Smith, Mrs. Cecil Frankel, Glenn M. Tindall, Artie Mason Carter, Ruth St. Denis, Gaetano Merola, Alexander Stewart, John Smallman, Frank H. Colby, L. E. Behymer, Henry Purmort Eames, Ralph H. Lyman, W. B. Olds, Nino Marcelli, Max Swarthout and many others. Not least interesting are the discussions of music in the schools and colleges of the state, with a list of public school music teachers in Southern California. The editorial task of Mr. Ussher has been conscientiously and brilliantly performed. (Bureau of Musical Research, William J. Perlman, Publisher, Hollywood, Cal.)

For Piano

Studies in Black and White, by Nicolas Slonimsky.

In addition to the nine little studies making up the titular set, this collection includes a Prelude in Black and White and a Fantasy in the same colors. The composer, who has attained a ranking place as a conductor of modern music, writes wittily and with disarming sobriety. His system departs from the current fashion of banning key signatures, in that he invents his own. No accidentals are written on the staves at all. The right-hand part is ostensibly in the key of C, the left has an original key signature consisting of the flats of E, D, B, A, and G. The result is to simplify the reading considerably and at the same time to render the harmony piquant. The general impression is that of simple piano exercises (in the sophisticated simplicity, however, of a Satie), distorted into something that would surprise an old-fashioned teacher. Doubtless Mr. Slonimsky is being satiric. The titles of his studies—Jazzelette, A Penny for Your Thoughts, A Happy Farmer, Anatomy of Melancholy, The Sax Dreaming of a Flute, $\sin^2 x + \cos^2 x = 1$, and Typographical Errors—point to such a purpose. This is all good fun, a wonderful "spoof" and guaranteed to amuse a sophisticated audience. The prelude and the fantasy are more ambitious *genre* pieces—perhaps also a parody on the salon music of a not-too-distant past. (New Music Edition, San Francisco, Cal.)

Arabesque Valsante, by Mischa Levitzki.

One of those ingratiating and tonally graceful conceits for the piano that this eminent practitioner of keyboard art knows so well how to contrive. It is a slow waltz (C major, ¾ time), of the harmonically subtle variety, offering some opportunities for technical display that have made Mr. Levitzki's waltz in A flat extremely popular as a recital item. The composition is not too difficult for the student of medium accomplishments, but attractive enough to interest the professional. It calls for command of staccato and legato playing, expressive qualities of performance and a keen sense of rhythm and tempo. (G. Schirmer, Inc., New York.)

Lament for a Lovely Lady; by Grace E. Bush.

A rather nostalgic little piano study (key of A flat, ¾ time) inspired by the verses of an anonymous Chinese poet: "Longing for that lovely lady, How can I bring my heart to rest?" The music is marked "with wistful tenderness." There is a slow, waltz-like melody, embroidered with a figure in consecutive thirds that may be intended to suggest the Oriental source of the poem. (Wesley Webster, San Bruno, Cal.)

For Orchestra

Sinfonietta, by Dane Rudhyar.

A work in modern manner by one of the original talents among the composers of advanced leanings now active in America. Mr. Rudhyar, though born in France, has come to be considered representative of America through his activities in California. The playing time of the composition is about ten minutes. The four brief movements are an andante tragico, allegro con fuoco, andante contemplativo, and moderato marcato, the first and second flowing naturally into one another. After the second movement there is a pause, with the direction "Let the sound die out slowly." The third and fourth sections again constitute a single unit. The style is markedly percussive, with some original rhythms for the timpani, and the trombones, the latter required to play descending chromatic figures with sliding effects, while the violins at places play *sub ponticello.* There are, however, attractive lyrical elements to bind the work together. Vigor, independent ideas and constructive skill give interest to a somewhat problematic musical content. The scoring is for three flutes (changing to three piccolos), two oboes, English horn, two clarinets in B flat, bass clarinet in B flat, two bassoons, double bassoon, trumpet in D, three trumpets in C, six horns in F, three trombones, tuba, contrabass tuba (which may be omitted or a second double bassoon used instead), piano, timpani, bass drum, tam-tam, cymbals and the usual strings. The work is dedicated to Nicolas Slonimsky. (New Music Orchestra Series, San Francisco, Cal.)

Songs

Little Old, Foolish Old Man; by Mortimer Browning.

This fetching and cleverly constructed setting of an amusing poem by Minny M. H. Ayers satirizes the type of individual who worries about remote contingencies. The song, designed for low voice, is in key of D flat, and ranges from low A flat to E. It is brisk and tuneful, and provides opportunities for characterization in mimicking the doleful voice of the old man as he bewails the horrendous possibilities of a falling sky in a crescendo of absurdities. (G. Schirmer, Inc., New York.)

Janey: words by Frank C. Read; music by W. Warren Shaw.

A simple, whimsical little song with a tripping melody and rhythm. It has a bit of homely sentiment about the four-year-old daughter, the subject of the verses, but this nevertheless is not overdone. The music is written with a good sense of effect, and mounts to a striking climax. Key of F; range, low C to E. (Clayton F. Summy Co., Chicago and New York.)

* * *

Reviewed by F. W. Riesberg

For Violin

Elegie Russe (Russian Elegy), by Boris Levenson.

An effective melody for violin, with piano accompaniment, beginning on the G-string, continuing in higher compass in major, and ending with double notes. All the expressive minor portions are played with muted strings. It is extremely Russian in flavor, and stamped with the originality associated with this skillful composer. (Carl Fischer, Inc., New York.)

* * *

Sailor Song, by Howard Franklin.

A work in the first position, C major, common time, to be played in a lively, spirited manner. It is for four strings, with use of four fingers. There are two violin parts, one for the teacher's use. (Carl Fischer, Inc., New York.)

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LUCREZIA BORI
singing an aria in the costume of Mlle. Cleophile de l'Opera for the guests of King Louis XV at the recent Metropolitan Opera Ball. (Photo by Wurts Bros.)

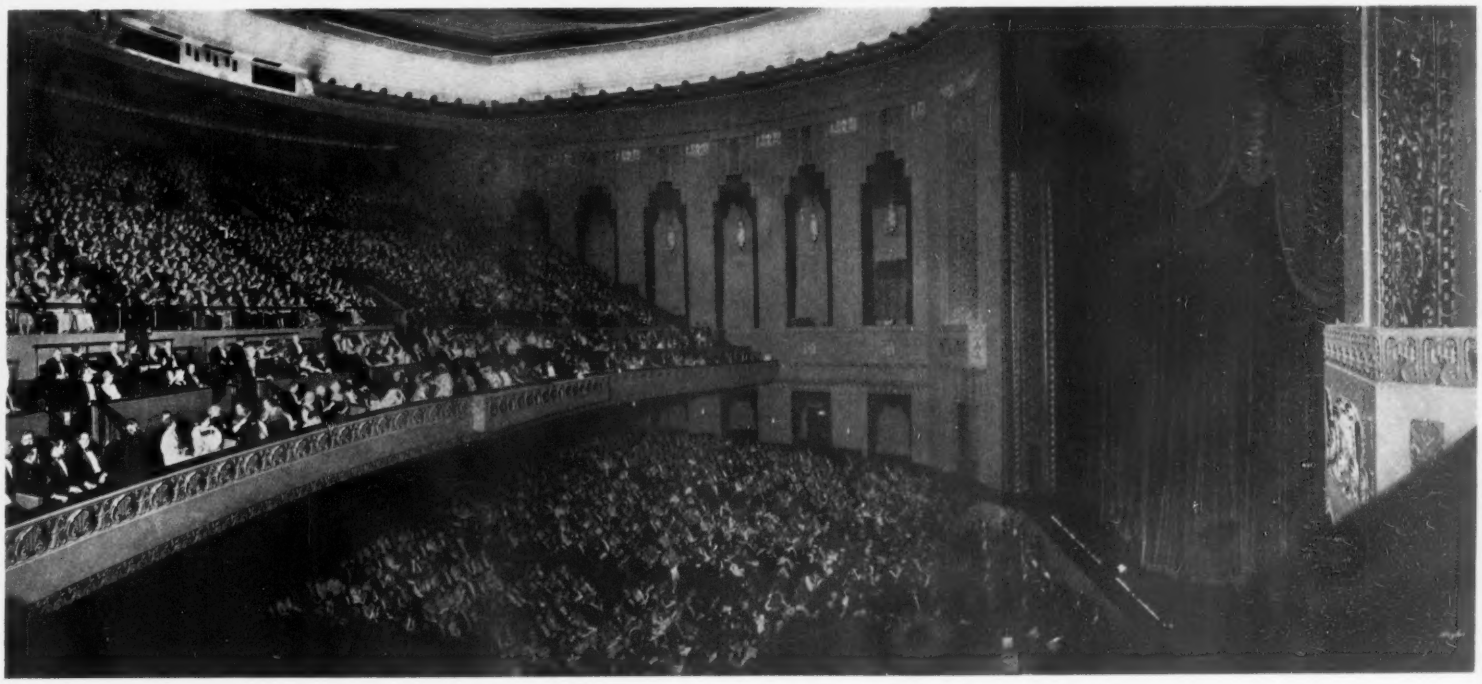
GIOVANNI MARTINELLI
was a guest at the Metropolitan Opera Ball. (Photo by Wurts Bros.)

DEEMS TAYLOR and COLETTE D'ARVILLE
photographed after the Metropolitan Opera Ball pageant. (Photo by Wurts Bros.)

JOHN BARCLAY and RICHARD CROOKS
at the Metropolitan Opera Ball. The former acted as minister of ceremonies, and the Metropolitan tenor sang old Scottish songs. (Photo by Wurts Bros.)

JAMES LEVEY,
former leader of the London String Quartet, will remain in America for the first time this summer to conduct special chamber music classes in New York. Mr. Levey took up his permanent residence in this country several years ago, and since then has given instruction to instrumental ensembles, as well as to private pupils.

WALTER RUMMEL
recently played in Toulouse and made a two days' excursion to his favorite holiday retreat, Montségur, where modern research has discovered the true Castle of the Holy Grail. The ruins of the castle are seen in the background on the crest of the mountain, 4,800 feet high.



SECTION OF THE AUDIENCE AT THE OPENING OF THE RECENT ST. LOUIS (MO.) GRAND OPERA SEASON
under the direction of Guy Golterman. The works were produced in the opera house which is a part of the city's new Municipal Auditorium. (Photo by Taylor.)

((See Inside Front Cover for Additional News Pictures)

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